7/5

NEWARK PUBLIC LIBRARY

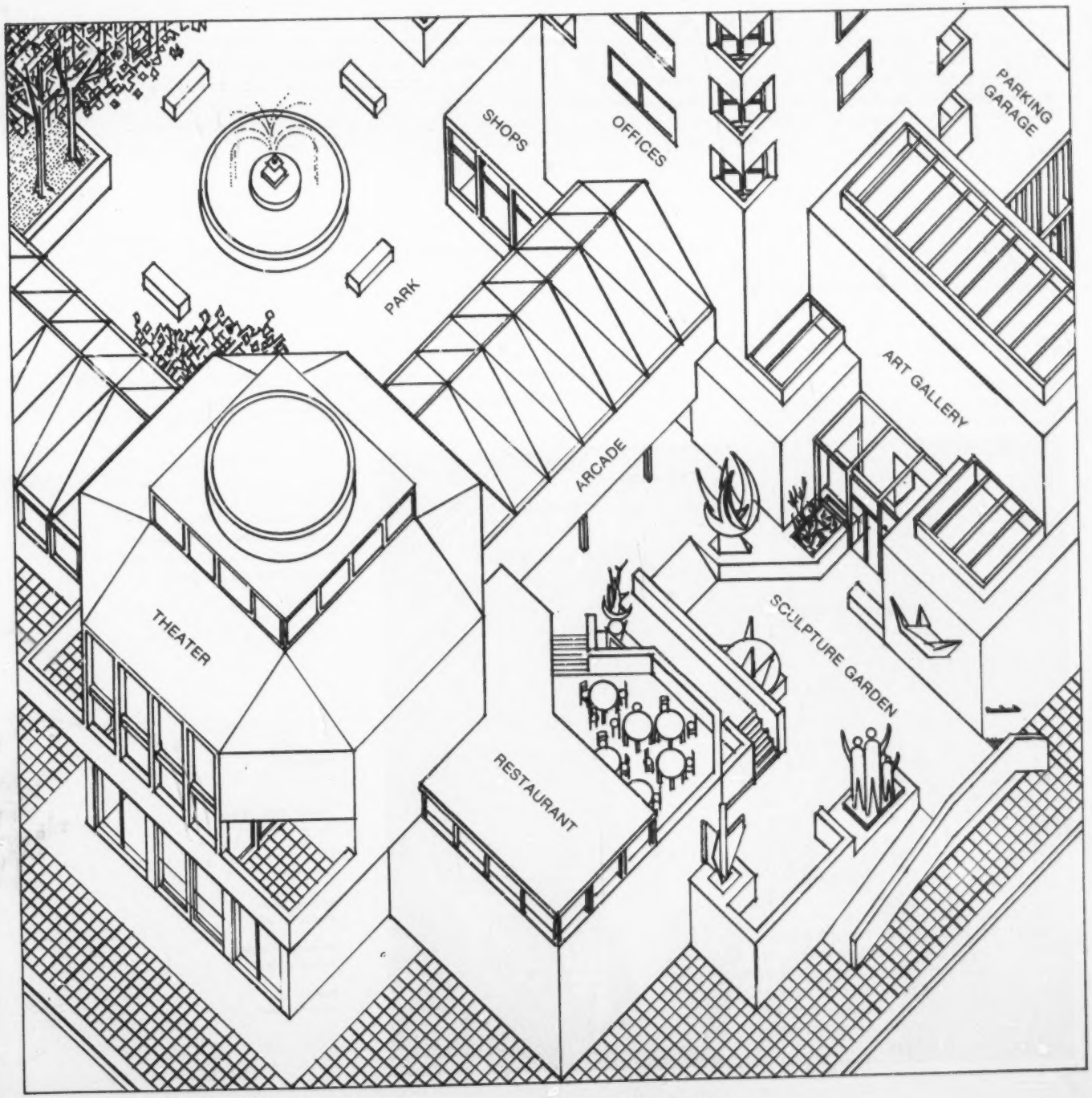
JAN 27 1982

U.S. GOVT. PUB.
DEPOSITORY

the cultural post

National Endowment for the Arts

Vol. VII No. 5 January/February 1982



Cultural Districts: The Next Wave

NF 2.11:

January/February 1982

the cultural post

National Endowment for the Arts

Vol. VII No. 5

Issues and Answers

Following are excerpts from a statement made by Frank Hodsoll on Nov. 6, 1981, at confirmation hearings before the Committee on Labor and Human Resources of the U.S. Senate. Hodsoll was confirmed as chairman of the National Endowment for the Arts on Nov. 10, 1981.

While I have been in federal service on and off for over 16 years, this is my first confirmation hearing. I seems to me this statement might usefully set out:

- Why I want to serve as chairman;
- My qualifications;
- The more important issues I believe the Endowment should address in the next four years.

Why I want to serve

The arts are vitally important. As the President has said, "Nations are more often than not remembered for their art and thought." Quoting Henry James: "It is art that makes life, makes interest, makes importance. . . and I know of no substitute whatever for the core and beauty of its process."

I fully subscribe to the Arts Endowment's purpose—to encourage:

- Works of substantial artistic and culture significance, giving emphasis to American creativity, cultural diversity, and professional excellence;
- Works of significant merit which would not otherwise be available;
- Artists' achieving excellence and wider distribution of their works; and
- Citizen appreciation and enjoyment of the arts.

I can think of few tasks more stimulating, or potentially rewarding, than to serve in this area—to build on past efforts and hopefully have a role in moving the country forward culturally. To lend a helping hand to those who would chart new artistic ground or preserve our heritage would be an honor. With the President and First Lady's personal interest, we have, I think unique opportunities.

My qualifications

I would, I think, bring to this job a wide range of federal and private experience and a long history of interest in the arts. At the risk of being presumptuous, I believe I have good judgment, the capacity to master new areas quickly, and the capacity to chart a course and then achieve results. . . .

(continued on page 7)

Articles

1 Lighting up the City with the Arts
More and more cities now view the arts as key to a vibrant city life and to the renewal of decaying neighborhoods.

7 Issues and Answers
New Endowment Chairman Frank Hodsoll answers Senators' questions at his confirmation hearing. Hodsoll lays out his views on increased private support for the arts, a new role for the Federal Council, and the proper level of funding for the Arts Endowment.

12 When It Comes to the Arts, Winston-Salem Means Business
An arts block spearheads a drive to bring $85 million worth of private investment to downtown Winston-Salem. An inside look at how arts boosters made culture central to the center city.

16 Portrait of the Artist
A bricklayer-turned-artist, Ohio sculptor John Spofforth has found his true metier: building monumental works—of brick.

Departments

18 Around the Endowment
21 Legislative Notes
22 Panel Report
24 Money and Management
26 Books
28 From the Council
29 Letters

The *Cultural Post* is a bimonthly publication of the National Endowment for the Arts, a federal agency established in 1965. Use of funds for printing this publication has been approved by the Office of Management and Budget.
Unless it has been copyrighted, material appearing in the *Cultural Post* is in the public domain and may be freely reproduced, though the Endowment appreciates notice and copies for its records.
Editorial communications should be addressed to the Editor, *Cultural Post*, National Endowment for the Arts, 2401 E St., N.W., Washington, D.C. 20506.

Subscriptions and changes of address should be sent to the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

Chairman
Frank Hodsoll

Director, Publications
Marcia Sartwell

Editor
George Clack

Associate Editor
Stephen Sinclair

Production Assistant
Maury Peacock

Designer
Richard Mathews

Cover illustration: Richard Mathews

Footlight Districts

Arts groups all across the country are striking alliances with commercial developers and local governments to create cultural districts out of languishing neighborhoods.

by George Clack

"Downtown marketplaces are undergoing an evolution," explains William Fleissig, the president of Citywest, a San Francisco-based urban design firm. "These days Americans don't want to go downtown and just shop—witness the success of Boston's Faneuil Hall and Harborplace in Baltimore. We think culture is the next stage for expanding the marketplace attractions."

Fleissig's firm now advises the San Francisco Redevelopment Agency on integrating arts activities into the $650 million Yerba Buena redevelopment project. If all goes as planned, Yerba Buena's 21 acres, once a prime slum, will house a convention center, a large hotel run by the Marriott Corporation, retail shopping managed by the Rouse Company, market-rate housing, park-like landscaping, and a showcase for the Bay Area's hundreds of small arts groups and individual artists. Four years from now jugglers and street musicians will roam the public areas, artists and craftsmen will work in studio space, and avant-garde dance or theater companies will perform in one of several theaters the complex is likely to hold.

Yerba Buena is the latest, sleekest version of a relative newcomer on the American scene, the carefully planned cultural district, a term whose definition varies city by city. It can mean anything from the Federated Arts Council's tentative first steps to restore a Masonic temple for community arts programs in Richmond, Va., to the $1 billion plus Bunker Hill project in Los Angeles, a

photo: The Rouse Company

Close encounters of the best kind, like this one between a Cleveland Opera singer and a young shopper, are on the rise as the Rouse Company and other developers turn to the arts to bring people into their urban marketplaces.

Footlight Districts

complex of luxury hotels, housing, and shopping that will eventually contain a new Museum of Contemporary Art and the Bella Lewitzky Dance Theater. Other cities where cultural districts have been launched are:

• Buffalo—The city is rebuilding its decayed downtown around a theater district that includes the restored Shea's Buffalo Theater, the Studio Arena Theater, and SUNY at Buffalo's Center for Theater Research, not to mention artists' lofts, movie theaters, restaurants, and a nightclub.

• Cleveland—The Playhouse Square Foundation is restoring three huge downtown theaters as the first step in a long-range scheme for creating new offices, hotels, and a Light Museum along historic Euclid Avenue.

• Reno—Construction has started on the Sierra Arts Center, a new cultural complex that will house a museum and two theaters as well as a bank and other office space. (The $33,000 a month the arts center earns from leasing the commercial space to a private developer will be plowed back into building and maintaining the arts facilities.) Even in such smaller cities as New Haven, Conn., and Fort Worth and Galveston, Tex., restored theaters are being used to anchor redevelopment efforts encompassing small shops, hotels, and housing.

"The one common characteristic," says Michael Pittas, director of the Endowment's Design Arts Program, "is that arts activities tend to concentrate in urban centers. The arts demand centrality because their market is not so vast that they can be spread out, as shopping malls are. That makes for a natural affinity between housing the arts and revitalizing the center city. Commercial activities and the arts develop a synergy in these situations—together they generate more interest and support than each would alone."

The new cultural districts differ from past practices in several ways. Generally, the local government planners responsible for a city's master land-use plan have not been particularly aware of the arts in their planning process. And, on the other side, many arts facilities built in the last 30 years stand in splendid isolation from their surroundings, examples of what Pittas calls "the cultural palace syndrome." The new concept of planning for cultural districts recognizes that arts facilities work best when they are not considered as islands, apart from issues of transportation, zoning, and what the rest of the neighborhood is like.

New alliances

Most of the new cultural districts also involve a seemingly unlikely alliance of three groups—a city's economic development agency, profit-making private development firms, and nonprofit arts organizations. "Urban redevelopment projects are so complex that, inevitably it seems, constituencies organize against them for various reasons," explains Pittas. "The arts, however, are like Mom and apple pie; they're consensus-makers, common ground. People can easily focus on the arts activities in a new project, instead of dwelling on the complicated costs and benefits public support for private development activity usually entails."

Beyond the arts' ability to capture the public's attention, cities appreciate the economic activity they generate. Feasibility studies for Playhouse Square in Cleveland forecast that when the three theaters are restored, they will bring more than 1 million people a year into the city to spend $35 million. Playhouse Square will create about 200 new jobs directly and another 1,500 indirectly in the surrounding neighborhood.

Probably the most important motivation for a city, however, is the way arts activities foster a climate conducive to all sorts of other fruitful uses. "First come artists, then other people, then businesses that can stand on their own," is the way architect and urban planner Jaquelin Robertson describes what has come to be known as the "arts' critical mass strategy" for turning around a neighborhood or a downtown.

"We are in the development business, not the arts business," says Frederic Papert, the president of the 42nd Street Development Corporation, which is changing many of the porno theaters near Times Square into legitimate theaters. "We find that actors' walking around the streets, theater activities in general, give off good vibrations; they make an area more renewable. If cement factories did that, we would be putting them in."

The most obvious lure for arts institutions is the chance to tap into a new source of large-scale funding. Under the land development terms, for example, 25 percent of the net profits from the Buffalo theater district return to the city's specially created nonprofit corpo-

Where to apply

The Endowment's Design Arts Program is the first place to look for a grant if you're planning a cultural district. The Design Demonstrations category offers small grants, averaging about $17,000, for the feasibility studies, planning consultants, or architectural work that goes into starting these projects. (Except in a few special cases, the Endowment is prohibited by law from funding construction costs.) Last year Design Arts made typical planning grants to the following organizations:

• the City of Beverly (Mass.)—$20,000 for preparing a cultural development plan for the city's historic waterfront:

• the City of Hartford (Conn.)—$20,000 for designing the renovation of industrial space in the center city into a rehearsal space for the local ballet, symphony, and opera; exhibition areas for the artists' space, Real Art Ways; offices for all these organizations; and the school of the Hartford Ballet.

• the Spoleto Festival (S.C.)—$30,000 to support an international design competition that would generate ideas for an arts block in Charleston's central business district.

At a later stage of the project, an Endowment challenge grant has occasionally been used to launch or contribute to the major fund-raising campaign from private sources. Since capital funding in the Challenge Grant Program (where construction costs are legal) requires a match of at least four nonfederal dollars for each Endowment dollar, these grants generate considerably more money than the figures listed above.

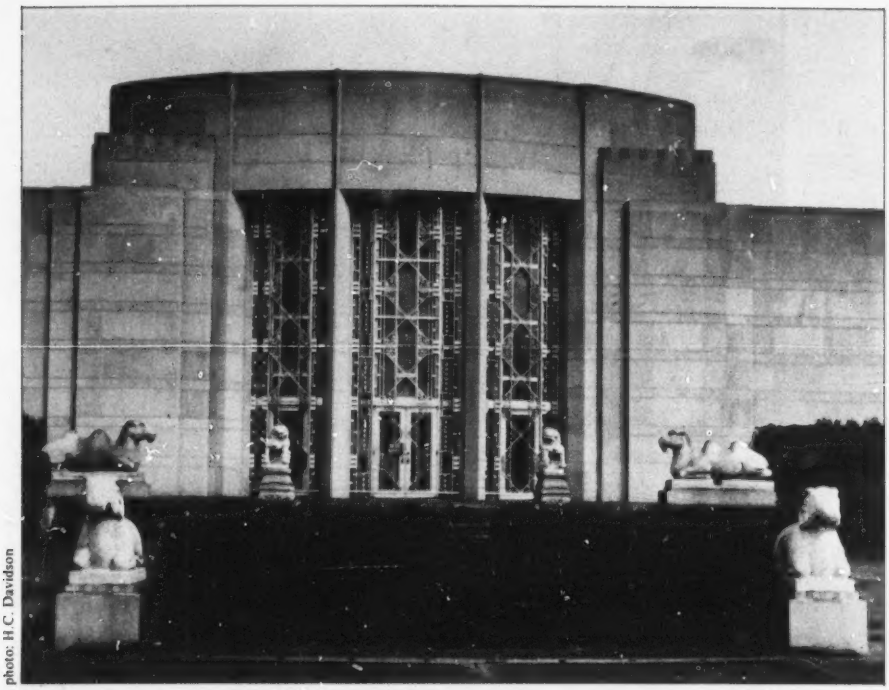


photo: H.C. Davidson

The awesome exterior and isolation of the Seattle Art Museum's present home offer some clues to why the museum is considering a move to a new mall complex downtown.

ration for further development of the area.

"The leverage is incredible," says Richard Weinstein, a New York architect and planning consultant who has been involved in the legal arrangements for the Museum of Modern Art's condominium tower and the theaters on 42nd Street. "For a small philanthropic investment upfront, you get money way out of proportion to what you put in, basically through the workings of the marketplace. In the first year of New York City's special theater district zoning, commercial developers erected $17 million worth of new theaters at no cost to the public. This was at a time when the entire budget of the National Endowment for the Arts was about $10 million." Weinstein estimates that MOMA will receive about $75 million over the next 30 years (if one counts a new wing of the museum) for leasing its air rights to an attached, privately developed apartment tower.

A second incentive for arts groups is new audiences. "We wanted to have the arts allied with enterprises that would attract a lot of people," says Ralph Burgard, the arts planning consultant who recommended in 1976 that the Sierra Arts Center include a bank and other commercial office space. "The arts centers built in the '50s and '60s are surrounded by vast marble plazas. It's the cultural ziggurat principle, and it isolates the arts center from the community. I don't know of a major arts center today that doesn't have attendance problems, that isn't seeking new audiences. Our idea was to break down these barriers, the feeling that one goes to an arts event as one goes to church, lowering one's voice in reverence. We wanted the arts to be right smack in the middle of the action."

This is not to say that the millennium for hard-pressed arts groups is at hand. Many of the most ambitious plans for cultural districts are still in planning or construction, or at early stages of being implemented. Because of the variety of different groups involved and the massive amounts of capital needed, there are ample opportunities for things to go wrong.

Old pitfalls

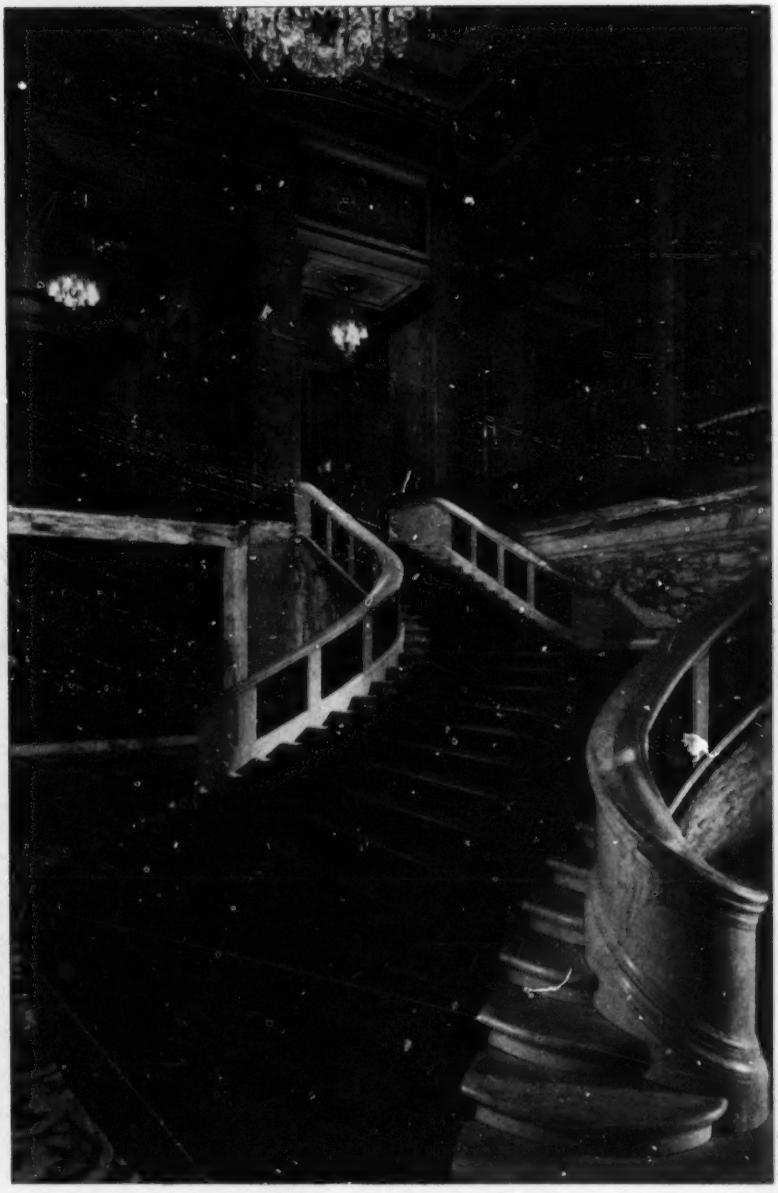
One of the chief problems, in fact, is sustaining the enthusiasm for a project over a long period, often years of public hearings, court battles, and fund-raising campaigns. "We raised $15 million in 15 months," says Charles Raison, the executive director of Playhouse Square. "As a result, the public expects the theaters to open tomorrow." Actually, if restoration stays on schedule, the first theater will open in July this year, 12 years after a group of Cleveland citizens organized a protest against a theater owner's plans to turn his hall into a parking lot.

Like unhappy families, every cultural district that runs into snags tends to be unhappy in its own way. Two that have had some instructive rough sledding are:

• Westlake Mall in Seattle—The Seattle Art Museum was scheduled to become part of a downtown mall that would combine retail shops and a public park with the museum. First invited into the project in 1975, the museum has negotiated and renegotiated the agreement and raised $15 million as its share of construction costs, but legal problems have delayed the groundbreaking. In essence, private landowners have challenged the city's right to take their land for "public use" in a largely commercial development, and a lower court has ruled in their favor. That decision is now on appeal to the state supreme court, which is expected to announce its ruling soon. While the museum is looking at alternative sites downtown, it is basically on hold at present.

• Dallas Cultural District—Four years ago the city council decided against a new performing arts center, agreeing as a compromise to set up an informal cultural district in a far-from-prime part of downtown Dallas. That year a bond issue that would have financed most of the land and facility costs for a new symphony hall in the district was defeated by voters, possibly as fallout from the Proposition 13 blast in California five days earlier. Since then, downtown construction has boomed in Dallas. Private developers, realizing that the proposed cultural district lay near a new freeway under construction, have bought up the symphony's site, and the symphony suddenly finds itself priced out of the land market. "Maybe the business community should have applied strict controls to the arts district," says James Cloar, the president of the Dallas Central Business District Association, "but that's contrary to our traditions in Dallas. Ironically, it might have worked better if we didn't announce it as a cultural district and stimulate private development in there."

Footlight Districts



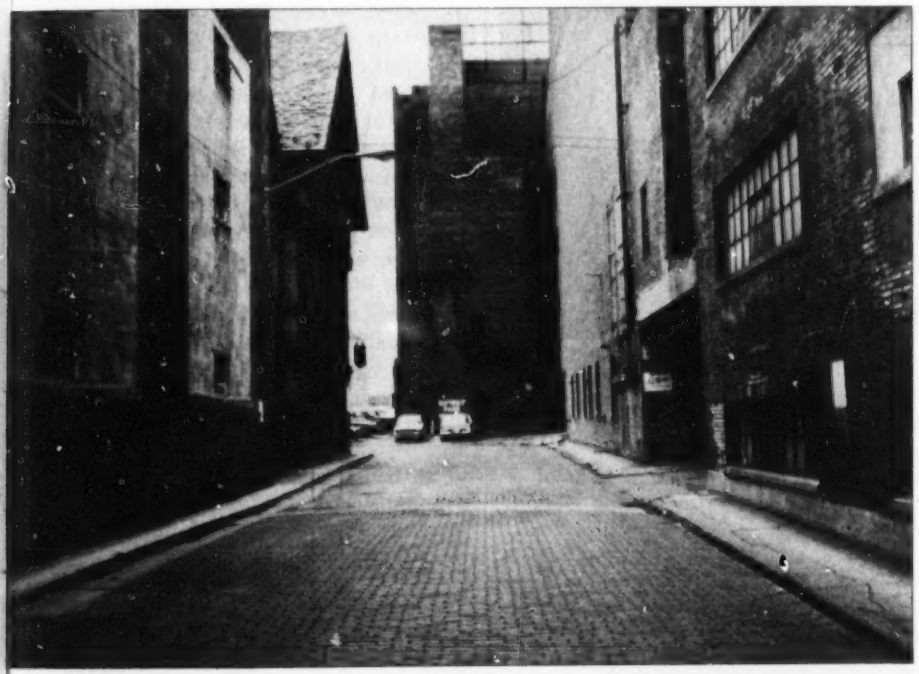
Right: A staircase in the grand lobby of the Palace Theater, one of three vintage theaters being restored by Cleveland's Playhouse Square Foundation. Hoopla is of the essence, as the foundation's advertising (below), launched long before the scheduled opening, stresses

One of the most common hurdles to making such schemes work is the traditional competition among arts groups. "Arts organizations tend to see themselves in isolation or in competition with each other for scarce resources and audiences," says Michael Pittas. "Without their coming together with a combined voice, however, it is impossible to attract enough attention to generate the kind of public and private support these projects need."

Yerba Buena is particularly instructive in this regard. After the city's redevelopment agency decided to set aside one-tenth of the land for cultural uses, it had to decide what to put into that space. The agency held a series of public meetings with almost everybody in San Francisco's multifarious arts community, set up a 30-member arts steering committee with subcommittees that met two to five times a week, and eventually added a cultural planner to its staff. The key recommendations that came out of the process: There should be no resident companies—rather, the space should showcase arts groups on a rotating basis—and the facilities should try to meet existing needs, not duplicate what is already being done or compete for arts dollars. To that end, the committee has recommended an 800-1,000-seat theater, a variety of smaller theaters and public performance space especially suited for children, film theaters, a centralized box office, and studio and exhibition space for visual artists. Whether these will be negotiated into the city's final agreement with Olympia and York, the private developer, is uncertain at this point, but an arts community fully plugged into the process exists. The virtue of all this, as the agency's cultural planner, Harold Snedcof, points out, is that "the plan does not belong to any single person or institution; it is a very gradually built-up consensus."

Probably the worst problem for cultural districts at present is financing. "When the interest rate is 17 percent, you can't build a real-estate project no matter who you are," says Lawrence Quinn, Buffalo's commissioner of com-

Top: "If you saw this alley in Europe, you'd take a picture," a wag remarked about a tiny street behind the restored theaters, "but you wouldn't walk down it in Cleveland." Bottom: Plans for how the alleyway could look when the restoration is complete.



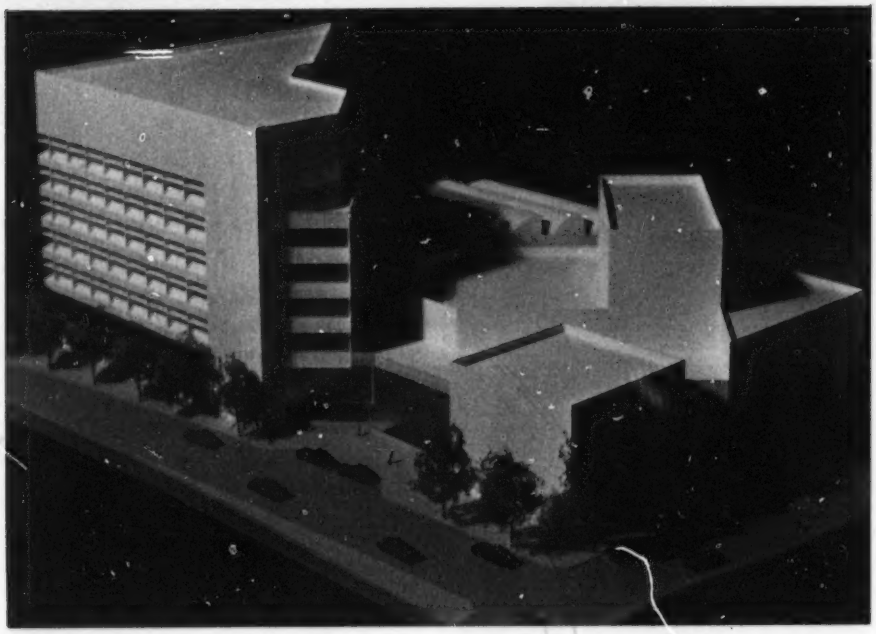
photos: Dalton, van Dijk, & Johnson

munity development. Another chief source of megabucks for cultural districts— multi-million-dollar federal grants and loan guarantees, primarily from the Commerce Department's Economic Development Administration and the Department of Housing and Urban Development— has been trimmed back considerably by the Reagan Administration, causing many planners to rethink their fund-raising strategies.

"The thinking that you need a Medici prince, a large single donor, to build an arts facility is just not up with the times," says Michael Pittas. "The days of the massive private philanthropy that put together the Los Angeles Music Center or the government philanthropy like that at Lincoln Center are over. Financing will have to be done in more imaginative ways, perhaps through a package of such devices as revenue bonds, tax incentives to private investment, the sale of air rights, and inventive uses of city zoning and land-use controls."

Richard Behr, with the Greenwich, Conn. architectural firm of Maitland, Strauss, Behr, in charge of New Haven's cultural district plan, is now working out just such a package for restoring an historic Shubert try-out theater. The first $3.5 million was committed to the project by the city, next came a $1 million EDA grant, and then $1 million in a special bill passed by the state legislature. Behr foresees the last pieces falling into place in the form of an Arts Endowment challenge grant fund-raising campaign that would generate approximately $1 million and, finally, a $3 million tax-shelter syndication to private investors.

In brief, that means the city sells the property to a private developer who syndicates it to investors looking for a tax break against their other income. The city then leases the property back from the developer and sets up a nonprofit corporation to run the theater. After 40 years, ownership of the theater returns to the city. It all sounds a little unusual



Architect John M. Pflueger's model of Reno's Sierra Art Center, where rental fees from the office tower will help subsidize construction of a museum and two theaters.

to those unfamiliar with tax law, but, as Behr points out, "this is a standard real-estate transaction in private development." The just-passed Economic Recovery Tax Act of 1981 even makes this kind of deal more attractive to investors by offering a 25 percent investment tax credit for rehabilitating National Landmark buildings like the Shubert.

Almost everyone who's orchestrated a cultural district has a few tips to offer on how to avoid the rough spots. "I feel strongly that to succeed, you have to have something worth putting into the building," says Ralph Burgard. "That's why in Reno our first goal was to strengthen the arts organizations in the area and develop an overall plan for programs before we focused on the building."

"With most community-based projects," says Charles Raison of Playhouse Square Foundation, which was created by the Cleveland Foundation in 1973 to rebuild and operate three theaters, "there comes a point when the volunteer leaders who stepped in to save a building may not be able to carry through. The one crucial step is getting a professional staff. That's essential because you have to prove the project with the community leaders one at a time. You'll eat a lot of long lunches with them. You also have to be aware of the overall public perception and market the project from the beginning. Don't wait till the doors open, and don't skimp on the quality of the brochures." To create a sense of anticipatory excitement, Playhouse Square has been showing a lavish one-minute commercial with all the high-kicking dancers and pizzazz of *A Chorus Line* on Ohio television stations well before the scheduled opening.

Lawrence Quinn says that the key is to control the site, right down to what kind of sign a pizza shop can put up in the district. "You also have to resist the temptation to show things off right away," he adds. "We mothballed one building and decided to leave one side of the street alone for four years until we could formulate the best use."

Quinn's suggestions are along lines of the classic incremental approach favored by most planners—that is, little bites of development, instead of a grand plan. Phrased in terms of Papert's 42nd Street Law, the principle is: "The more epic the project, the smaller the chance of pulling it off."

Too much of a good thing?

When all the grand possibilities of cultural districts are added up, however, many in the arts community remain a bit hesitant about an unabashed alliance with commercial interests. The private developers in the new coalitions are hustlers and entrepreneurs, not so very different from their arts counterparts, but what counts for them in the end are profits. Arts administrators are constantly tugged by other motives.

"Some people think it is sacrilegious for us to bring shows like *Annie* and rock concerts to the Shea's Theater when we're scheduling the ballet and opera for mid-week performances," says Quinn.

"Why must the commercial tail wag the cultural dog?" is the way one eminent critic put it on another occasion.

There are several answers to that question. "That concern by many arts people seems almost more philosophical than realistic," say Ralph Burgard. "There are some real problems— security, entrances, maintaining a separate identity for the arts group, the fact that arts patrons don't take pleasure in giving to an office building. But they can be overcome, and the advantage of fully integrating the arts into our other activities far outweighs them."

William Fleissig favors separate management structures as a way of preventing overcommercialized art. "The programming arm of Yerba Buena has yet to be worked out, but the censorship issue has to be addressed right at the beginning, we feel. That's why we recommended one structure for the arts and a separate one for the commercial management. Let the developer do what he knows how to do and the arts people what they know how to do."

Richard Weinstein is most vehement on whether the arts can be compromised by association with the marketplace. "If arts people want to be outsiders for the rest of their lives", he says, "they should keep talking that way. One of the bad things about our society is the schism that has developed between what people view as value-oriented activities like the arts and education and commercial pursuits. From my experience, the best creative people in the arts are just as smart and just as tough as the best in the legal and commercial worlds. The Hal Princes and Joe Papps are generally going to hold their own, no matter who they're dealing with."

Issues and Answers

New Endowment Chairman Frank Hodsoll answers Senators' questions at his confirmation hearing. Hodsoll lays out his views on increased private support for the arts, a new role for the Federal Council and the proper level of funding for the Arts Endowment.

(continued from inside front cover)

I am a policy manager and administrator, if not an arts administrator. I also have experience in working with the Congress. More specifically, in the arts and humanities area, I believe I was useful in assisting the establishment and operation of the President's Task Force, which presented its report last month.

It seems to me that, in a time of budget and other constraints, the Arts Endowment needs a chairman who can: 1) organize an assessment of the state of the arts (discipline by discipline); 2) develop an understanding of where additional private support might be forthcoming (and where it might not be forthcoming); 3) analyze the respective capacities of federal, state, local, and private agencies with arts-related programs; and then 4) on the basis of this analysis manage the Endowment's programs to meet priorities. The principal criteria should be encouragement of artistic excellence and of the general availability of art to Americans everywhere. We also need to assure that the federal mechanism, the Endowment itself, is maximally effective in administering its programs.

I believe my skills and background can serve American art and the Endowment well in this effort.

Issues

On issues, it seems to me we need to consider:

- What elements in society contribute to, or conversely impede, flourishing of the arts. (It will be useful to analyze in this respect historical periods that are recognized as culturally significant.)
- How these elements vary by artistic discipline and institution.
- How best to raise artistic consciousness and increase the availability of art.
- What mechanisms are most effective in meeting different needs. (For example, what can best be done at the national level? What at the state and local levels?)
- How to induce additional private support for the arts, particularly locally. (Are special techniques needed to overcome possibly negative impacts of the new tax law? How can we, as a society, better recognize significant giving? What role can the Endowment play? What role the President?)
- How to reduce overlap and clarify the focus of existing federal programs. (Should we, for example, emphasize presenters, or discipline institutions, or individuals?)
- How to maximize the proportion of support going to artists in relation to administration and intermediaries. (We should review the Endowment's administrative procedures in this respect.)

These are some of the issues which I think important. By dealing with these issues, we will have a better idea of both the role and needed level of federal support. If, as many argue, the principal role of the Endowment is to confer a stamp of approval, then the actual amount of support in relation to private support may be less important. It is also clear that reduced inflation and an improved economy will help the arts along with other sectors of the economy. I am not trying to be argumentative here. I am simply raising the issue.

Let me conclude by saying I would welcome the Senate's confirmation. I would like the chance to help in this area.

I would be happy now to answer any questions you might have.

photo: Ankers Capitol Photographers

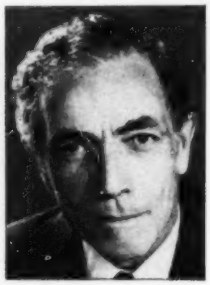
Chief Justice Warren Burger swears in Frank S.M. Hodsoll as chairman of the National Endowment for the Arts as Mrs. Hodsoll and outgoing chairman Livingston Biddle look on.

Following are excerpts from the question-and-answer period, which was conducted by Sen. Robert Stafford (R.-Vt.) and Sen. Claiborne Pell (D.-R.I.).

Stafford: Do you know of any financial interests or economic interests that you or any immediate members of your family have that might cause a conflict of in-

Sen. Robert Stafford (R.-Vt.)

Sen. Claiborne Pell (D.-R.I.)



terest with respect to your duties as chairman of the Endowment?
Hodsoll: I know of none, sir.

Stafford: The Administration's original budget submission for the Arts Endowment for FY 82 suggests that the federal policy for the arts "must be revamped to place more emphasis on the role of private philanthropy and state and local support." Firstly, does this represent your view of the federal role? And secondly, how would you propose to increase private philanthropy and state and local support?
Hodsoll: I believe we have to rely more on state and local, and particularly on private, support. It has always been the case in America that the preponderance of support for the arts and humanities and, indeed, a number of other institutions has come from the private sector.

The budget reductions were not aimed at the arts and humanities but rather at the overall economic problems that face the country. When you look at the budget and at the proportion of the budget that is related to entitlement programs, only a small proportion—about one-quarter—is related to discretionary programs. The Endowments, therefore, took a fairly large share of the cuts.

Now, given those exigencies, it becomes necessary to look to other sources of support for many of the worthwhile programs of the Arts Endowment. With regard to how we can go about this, I offer the following observations: First, as I read through the transcripts of the hearings of both the Senate and the House Appropriations Committees earlier this year, it seemed to me that the primary statement made by most witnesses was that the Endowment for the Arts conferred a stamp of approval which, in turn, was helpful in raising private funds. It seems to me that the stamp of approval can equally be conferred if the specific amount of money involved in a particular grant is less. Therefore, what I would hope to do in terms of raising additional money would be to use Endowment funds, perhaps smaller amounts, as seed money to confer a stamp of approval, and then use Endowment staff and get involved myself with the private sector—to try to encourage not simply a redistribution of existing project support, but *additional* private support for artists and arts institutions.

Pell: It has been suggested that the Endowment, facing less federal support, could help in building private support locally though development of fund-raising excellence. How do you believe such an operation would fit in the structure of the Arts Endowment? Would such an effort be organized by arts disciplines on a geographic basis? Or in some other way?

Hodsoll: This is not all in concrete at this point, to say the least, but what I can envision is that we could use federal leadership, perhaps through an expanded Federal Council, to organize committees that would assist communities across the country to raise money locally.

Now, how would we do that? We need first to test the idea. I am not suggesting going national at the outset. But assuming that the test works out, here is what we have in mind, at least initially: There are many examples of successful fund-raising techniques—particularly in some of our cities. Those techniques are not always known or readily available to smaller communities. When I say "smaller communities," I don't mean just rural small towns; I also mean parts of larger cities as well.

It seems to me that it should be possible to develop not only a human network but also an information network of the best available techniques for fund-raising; then, in addition, at the national level, we could help provide particularly worthy endeavors with perhaps a name, a movie star or someone else who might help attract people and also support.

I think that we are going to need in this effort a great deal of help from the media. If I am confirmed in this job, I propose to try to work with the media—not only nationally but, more importantly perhaps, with the local media, to try and encourage greater recognition of private philanthropy.

The thought would be that we would test this concept in a few cities around the country and then if it worked, go national with it. So that is a rough idea of our thinking at the moment.

Pell: Are there any functions that are currently undertaken by the Endowment where you feel government involvement is inappropriate?
Hodsoll: I think that none of the current functions that I am aware of is inappropriate. But with the Endowment's limited funding, I think we need to analyze what it is most useful for the Endowment to do in relation to what it is most useful for other organizations or individuals to do. Essentially, we need to pick and choose. We also need, to a greater extent than in the past, to use the Endowment in its small way as a "bully pulpit." We need to encourage people to appreciate the arts. It seems to me that the Endowment is in a particularly good position to do this—not only with its chairman and staff, but also with its panels, in terms of interesting people around the country in the arts.

Pell: What do you think should be the Administration's role in access to the arts, particularly in the rural states?
Hodsoll: It seems to me that we need to use the state arts councils to a greater extent than we have in the past. It is very difficult in Washington to know which small town in the countryside wants to have a greater degree of artistic presence and, even more importantly, to know what that particular community needs or how to help provide that community with what it needs. We need once again (and this has been done in the past, I'm not suggesting it's a new idea) to go to our state arts councils and ask them to make a special effort to identify needs of rural communities and ways of providing them with a greater degree of access to the arts.

In this regard, the state and regional arts agencies and the National Endowment have started a project that is appealing to me. I don't know whether it is going to work, but certainly in principle it seems a good idea. The National Information Systems Project will provide at the state level a computerized system which would assist states in assessing

what arts organizations might be available to them—whether it be a touring dance company, or a museum exhibit, or whatever. Perhaps we can add to that and provide a way of helping rural communities (1) to identify what is realistic for them to expect to be able to do on their own, and (2) to tap in first to regional and then to national networks of arts institutions that are prepared to tour. This, incidentally, would also help some of the major or more metropolitan arts institutions because it would help fill out their seasons, at least in the performing arts.

I would like to add just one other point. It seems to me that on the question of access, we need to consider some of the less advantaged parts of our major cities as well. I don't think one ought to confine this to just rural towns.

Pell: How active will the Federal Council be?

Hodsoll: I think that it was the idea of the Task Force, which has just completed its report, that it would be useful to expand the Federal Council to include private membership. It could then have a role not only in promoting coordination for the federal programs but also in helping catalyze additional private support. I might just add for the record here, that when I talk about catalyzing private support, I am not talking about bringing money into Washington. I am talking about helping people in localities to raise money for the things that *they* want to raise money for.

Coming back to the Federal Council: As a result of the Task Force's report, we are in the process in the Administration of looking at possible legislative initiatives that would essentially change the structure, if the Congress were willing, of the Federal Council. As I said, the changes would include private membership and would add as one of the Council's principal tasks the promotion of private sector support—especially at the state and local levels.

We would like to add private membership for another reason: Federal agency heads or their representatives may not be as able as people who are intimately connected with the arts and humanities worlds to make concrete recommendations as to how we can increase support from the localities across the country. They also may not be as able to assess the state of the arts and humanities and their economic needs—problems that vary from one part of the country to the other. So for all of these reasons we think it makes sense, as the President said, "to explore with Congress the possible modification and strengthening of the Council to take on these added responsibilities."

What I would hope to do in terms of raising additional money would be to use Endowment funds, perhaps smaller amounts, as seed money to confer a stamp of approval, and then use Endowment staff and get involved myself with the private sector—to try to encourage . . . additional private support for artists and arts institutions.

From my perspective as the potential chairman for the Arts Endowment, I would really welcome that kind of national support at that level. I think it would help make the catalyst of Arts Endowment funding more real.

Pell: I have an open mind on this question. Obviously it would require legislation, hearings, and would change the character of the Federal Council as we had originally envisaged it. What would be the mix of private and public members, in your view?

Hodsoll: My personal view is that one might have roughly the same number of private members as federal members.

Pell: Which would be more prestigious to the arts world—to be on that council or to be on your council [the National Council on the Arts]?

Hodsoll: I haven't the foggiest idea.

This is personal—I don't represent the Administration's view on this—but it seems to me that if one did go in this direction of expanding the Federal Council for these purposes, that one would need to be careful to make a distinction between what the Federal Council would do and what the National Councils on the Arts and on the Humanities would do. It seems to me that what the National Councils do now mostly is to recommend policy to the chairmen—to recommend, for example, what kinds of arts projects, institutions, and artists should be supported; to help the chairmen set priorities in regard to what the Arts Endowment should be doing; to look at the specific projects that come in for grants and help the chairmen decide exactly who should be funded and who should not be funded. As you know, there are many more applications than there are grants awarded. It seems to me that the National Councils should continue very much the work that they are doing in those areas and that their composition should reflect those tasks.

What the Federal Council might be helpful in doing if it has private members on it is more in the direction of helping to raise support for the arts and humanities out there in the countryside and helping to create additional pressure to make sure that the variety of federal programs in these areas are conducted in a way that maximizes their impact.

Pell: What do you think should be the Endowment's role in promoting the aesthetic education of artists and audiences of the future? And, in the same direction, how do you believe the Endowment should encourage new works by individual artists?

Hodsoll: I think there are a number of programs now in the Endowment that go in this direction. We have, for example, the Artists-in-Education Program, which places artists in the schools and which has as one of its principal objectives the raising of consciousness toward the arts, particularly at the elementary and secondary school level.

Another technique is one that I mentioned earlier—having Endowment staff, and perhaps Council and panels, take a more active role in advocating the value of the arts and thus raising artistic consciousness.

The second part of your question is much more difficult. The Endowment has a small role through its fellowships of trying to help individuals who are emerging as artists. But it is a very small role, given the numbers of people who want grants.

I don't know how one increases the aesthetics in the country or makes sure that more artists of greater quality are available. As I said in my statement, one of the things I would like to know more about is what conditions were present in other countries and societies at times that are now historically recognized as great.

Pell: I'd like to touch on funding. As you know, the Interior Appropriations Bill approves a figure of $149 million for the Arts Endowment. What is your reaction to this figure? And do you intend authorizing spending at the level of

funding that Congress appropriated for the Endowment?

Hodsoll: These are difficult questions. First of all, the basic principle is that there must be adequate levels of federal funding for the Endowment. That goes without saying. But what that "adequate level" is, is not clear. I really don't know.

When I went through the transcripts of the appropriations hearings last spring, I came away largely confused. Basically, as I mentioned earlier, it seems to me that if, as seems to come through in these transcripts, one of the principal things that the Endowment does is confer a stamp of approval, then it also seems to me that—if you add the ingredient of helping people to raise money privately—the actual level of Endowment funding may not be that important.

Let me come now to your specific question, which was the bill the conference voted out. I have not seen the report yet; I'm getting bits of information on it orally. My understanding of it is that the reconciliation process—which the Congress adopted earlier this year and the President signed—produced authorization for the Endowment of $119.3 million. I ought, perhaps, to back up and say that the President in his earlier budget in March had proposed an appropriation of $88 million. Now, the problem that I know the Administration is going to have with the conference report on the Interior Bill has less to do with the specific level of funding for the Arts Endowment than with the fact that the appropriations bill came in at roughly $2 billion over the President's budget.

Our problem is not so much with any specific program as it is with the general goal—which is largely agreed on in the Congress—of trying to reduce the budget deficit. Our principal concern—and I think almost everyone would agree that it is also the principal concern of the American people—is to reduce inflation and make the economy better. So I think that with regard to your specific question, we're going to have a rather negative view on that particular appropriations bill. But I leave the specifics of that to my colleagues at OMB and other parts of the Administration.

When I talk about catalyzing private support, I'm not talking about bringing money into Washington. I am talking about helping people in localities to raise money for the things* they *want to raise money for.

Pell: Is it your intention to authorize spending in the particular agency under you at the level of funding that is appropriated? If you are forbidden to do so by OMB or by the President, obviously you have no choice. But I'm asking for your intention.

Hodsoll: My intention, Senator, is that if an appropriations bill is passed by the Congress and signed by the President, and there are no requests in for deferral or rescission, it would be my intention to go ahead with the programs. It's the law of the land, and that is what I will do.

Within the federal government, like most agency heads, I would certainly want to be someone who makes sure that the arts get their fair share. No question about that. Though I am also very mindful of the economic problems that we have and, needless to say, I wouldn't be here if I didn't fully sympathize with what the President is trying to do about that.

Pell: You have no previous experience specifically in the arts. How do you intend to supplement that?

Hodsoll: I am glad that you asked. Yes, I am fully cognizant of my deficiency as to not having been involved in the past in arts administration. It seems to me that it will be very important for me to attract, particularly for the deputy chairman for programs, the very best person that I can induce to come to Washington—someone who has a reputation and a proven capacity in the arts world. That's my goal. In regard to the other staff—program directors, in particular, who really are the hub of this network of activity that the Endowment runs—again, it is my intention to get the best people from those disciplines to run those Programs. We are going to have to do a major recruitment to see whom we can attract.

Pell: When it comes to various budget accounts—program, treasury, challenge grants, and administration—do you intend to keep the present proportions?

Hodsoll: There are a wide variety of views about some of the proportions. For example, there are the questions about where you hold State Programs if you have a reduced budget; and whether, as has been argued, you need an increased administrative budget because of the numbers of applications, or whether you can streamline to some extent and save on the administrative side. Within the Programs themselves, there are questions as to where the cuts should be taken.

One of the things that stands out in my mind is the major issue that hangs over one of the accounts you mentioned—the Challenge Grant Program. If the budget comes down to the $88 million level, that Program would be funded at only $2.5 million for FY 82. That is in part a function of the question of what you do with challenge grants in the next round—whether you go to a second round of challenge grants for major institutions, or whether you move to smaller institutions, or whether you do a mix.

So the answers to the question of how to allocate among the different program accounts needs better analysis, at least by me, of where the needs are.

Pell: Do you visualize a stronger emphasis on major institutions and less emphasis on smaller institutions?

Hodsoll: I don't know the answer to that question. Right now I believe the breakdown is that roughly two-thirds of Endowment monies go to what one might call major institutions, and one-third goes to smaller institutions. On the other hand, the argument can be made that the money is particularly important to the smaller institutions because they have less access to other sources of funding. I think I am going to have to know a bit more before I make any changes. I don't know if changes are warranted or not. Let me just say this: I think you have to do both.

Pell: I believe the Endowment is already starting to negotiate with OMB for fiscal '83 money. At this stage of negotiations, what would be your posture?
Hodsoll: I have not participated in those negotiations. My posture would be to learn a bit more before I leap in. I think that we also will want to look rather closely at how we come out on the Congressional discussions of the FY 82 budget as a base of knowledge on which to be rational about FY 83.

Pell: Do you intend to encourage active participation by the National Council on the Arts in formulating policy?
Hodsoll: I certainly hope to tap the National Council extensively. Represented on that Council are people who know a lot more about the arts than I do.

Pell: How are you going to be sure that the quality in the Council is kept as high as possible?
Hodsoll: I will do my best, certainly, Senator, to keep the quality of the Council as high as possible. That's very much in my interest.

Pell: The Expansion Arts Program supports many highly qualified arts institutions that have trouble attracting corporate support. What are your own intentions in regard to this tiny but emblematic Program?
Hodsoll: I think that the objectives of the Expansion Arts Program are extremely important, and they *have* to be a part of what the Endowment is about. There is no question that one of the goals in this country is and will be to assist the disadvantaged and the smaller institutions who really have very little access to major sources of support.

I think that at the same time one has to make sure that what the Endowment does generally is based on the attempt to encourage a wide diversity of excellence in the arts, and that perhaps its mission is in that direction. I think that I will want to look at the Expansion Arts Program to be sure that indeed it is fulfilling that mission as I see it, and that means to encourage and to help those artists and arts institutions from the minority communities which are perceived as embryonically excellent but not yet recognized.

Pell: As you know, the outgoing chairman of the Endowment ran into charges of politicizing the arts. Since you are coming from an even more political background than Liv [Biddle] did, I wonder how you would handle that kind of (usually sour grapes) criticism?

It is certainly my intention to continue the panel system which . . . involves selecting peers from various disciplines without regard to party affiliation and with regard only to merit.

Hodsoll: I hope that any such criticism would be just sour grapes. Certainly, to start at the beginning, I view this program as not partisan. In choosing substantive staff at the Endowment, we will select people because of excellence—not because of party affiliation. That is the way it has been done in past administrations. It is certainly my intention to continue the panel system, which, as you know better than I, involves selecting peers from various disciplines without regard to party affiliation and with regard only to merit. We will continue that.

Pell: Your predecessor, Liv Biddle, stated at his confirmation hearing that he would be interested in a second term but felt that no chairman should serve for more than two full terms. Is that your view?
Hodsoll: That seems a long way off. Certainly, I have no thoughts concerning a second term, let alone the third term. I have nothing against what you said. I very much doubt . . . in fact, I think it most improbable that I would want to perpetuate myself through the decades in this job.

Pell: I would like to touch for a moment on museums. How do you visualize your relationship to the Museum Services Institute?
Hodsoll: I know that it is a subject on which there are a variety of views. First, I don't have any fixed view as to the Institute of Museum Services. It seems to me that we have a variety of museum programs—some in the National Endowment for the Arts, some in the National Endowment for the Humanities. The Institute for Museum Services, of course, takes a different perspective, providing operating support for museums. As one of my first tasks, I would like to look—in the context of the Federal Council— at the variety of museum programs that are available and then come up with some recommendations as to how they can best be structured. It seems to me to be a management question.

I recognize there are different parts of Congress that have different interests in it. But it seems to me we should take a look at the issue, consult with you and others, and see if there is benefit over cost in consolidation.

Pell: How do you visualize conservation? Is there a role in the Arts Endowment to encourage conservation? We lose more art objects than we create because of the eroding effects of climate and light.
Hodsoll: I think we should encourage conservation. Some of the Museum Program's efforts go in that direction. As a general national objective, we clearly ought to encourage preservation.

The Endowment Folk Arts Program is very much into this in terms of preserving projects, artists, and art elements that represent particular cultures at particular points in time. I am very impressed with that Program.

May I make a point in regard to something that you mentioned earlier, Senator? I want to get on the record that I fully agree with the need to look at the wide variety of arts-related programs that are available in the federal government. This ought to be a principal task of the Federal Council, either expanded or as it is now.

One of the things I did while I was at the White House was to get my assistant to pull together, in a way no one had done before, information about various arts programs that are available. No one had pooled the budget information or looked at how these budgets had been line-itemed in the past across the board. It is quite extraordinary when you look at it. It seems to me that with the budget constraints that we are faced with—and when I say "we," I mean government as a whole—that it would be useful to take a look at the array of programs and see if there is a way within the budget constraints, to package them in a more efficient manner. I don't mean just the outward appearances of packaging; I mean the management behind it. That is something I hope to take a look at.

When It Comes to the Arts, Winston-Salem Means Business

An arts block spearheads a drive to bring $85 million worth of private investment to downtown Winston-Salem. An inside look at how arts boosters made culture central to the center city.

by Stephen Sinclair

It's got to be a conspiracy. Everyone you talk to in or about Winston-Salem, North Carolina, sounds like an avatar of civic pride and belief in the arts.

Take, for example, R. Philip Hanes, Jr., who may well be the chief conspirator. By lineage, breeding, and stated occupation (chairman of the Hanes Dye and Finishing Company), Hanes is a businessman, but clearly his real interest in life is running Ampersand, a public relations firm he founded to promote the arts of Winston-Salem. His chief clients are nonprofit operations: the Arts Council of Winston-Salem, the North Carolina School of the Arts, and the Southeastern Center for Contemporary Art (both located in Winston-Salem). He boasts of his 50-page-long computerized press list that has aided him in placing articles in, among other publications, the *Financial Times of London*, Rome's *TV Guide*, the *Wall Street Journal*, the *Minneapolis Tribune*, the *National Journal* (a weekly on politics and government published in Washington), and two articles each in *U.S. News and World Report* and *Smithsonian* since 1979. *U.S. News* quoted Hanes to the effect that Winston-Salem will become "the most important cultural city in the nation—including New York—in a decade or two."

Take also Susan Hollis, a graduate student in the history of architecture and urban development at Cornell University. In a paper delivered at Cornell's Conference on the Economic Impact of the Arts held last June, she concludes, "Success seems inevitable for Winston-Salem's overall downtown development. . . . There is widespread community support for the downtown arts complex, and in the central business district and center city neighborhoods there is a palpable sense of excitement and anticipation, of work being accomplished."

Take John Goyette, executive director of Spirit Square, the heart of a successful revitalization effort in downtown Charlotte, North Carolina, Winston-Salem's rival to the south. "They are doing something radical there," he says. "It is going to be a fabulous, broad-based effort with lots of activities that will spill over and feed into each other—the park, the Stevens Center, the visual arts center, all of it."

Take Joseph Abely, vice-chairman of R.J. Reynolds, the giant tobacco corporation headquartered in Winston-Salem. A self-styled corporate nomad, Boston-born Abely says that in proportion to the population, no city in the country matches this town of 145,000 in its interests in artistic development.

This is not to mention the expected enthusiasm of arts council board members and staff and arts school administrators. What's remarkable about these predictably enthusiastic arts advocates, however, is the consistency with which they tell the story of the arts in Winston-Salem and the unanimity of their belief that the best is yet to come.

But what, readers may by now be asking, is the excitement all about? Here's the broad outline of what's going on.

Downtown—the place to go

Both the Arts Council of Winston-Salem—a private, nonprofit corporation and the oldest local arts council in the nation—and the North Carolina School of the Arts—an arm of the North Carolina university system that specializes in teaching the performing arts to students from the seventh grade through college—decided about two years ago to move major parts of their operations into the decaying heart of downtown Winston-Salem. In the wake of their commitment have come planned business investments—office buildings, hotels, restaurants, and shops estimated at $85.5 million. Though extraordinarily fortunate, the convergence of the arts and business on downtown was not exactly fortuitous. In fact, Sam Stone, development director for the school, himself describes the process by which these decisions were made as "a conspiracy," albeit an open and benign one.

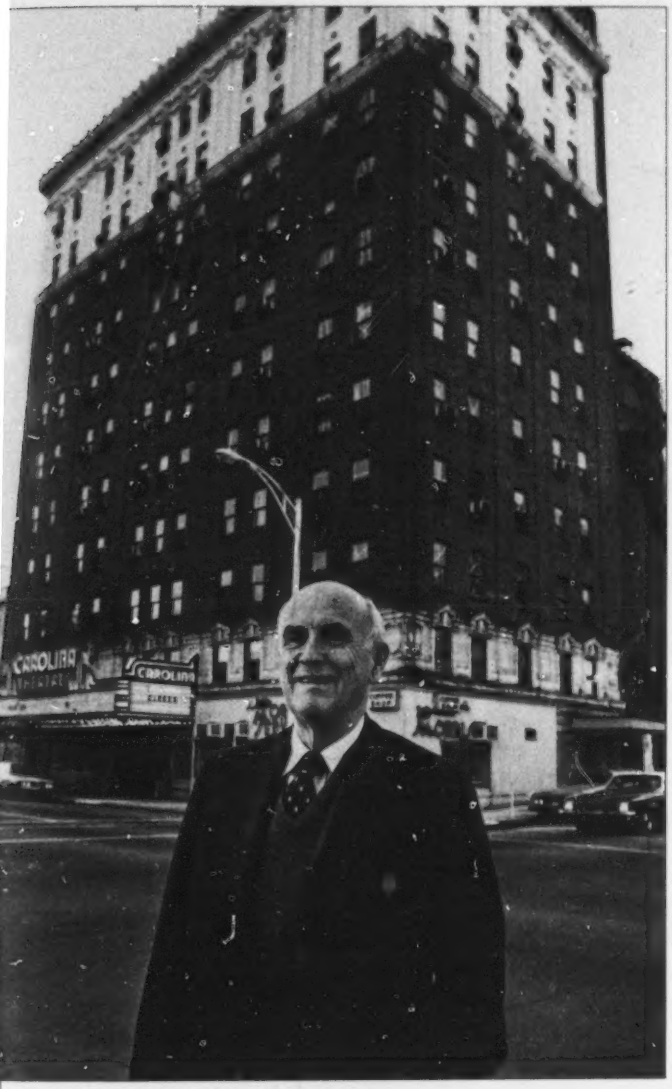
The council and the school each ended up downtown as a result of their own needs. When founded in 1965, the school took as its original campus a former high school. In the following seven years, dormitories and a new wing with studio and rehearsal space went up, but the school continued to lack a major hall. "A reasonable performing space is part and parcel of what a performing arts school ought to be," says Stone. "Not only for the performers, but for our technical students in the school of design and production. We wanted our future lighting and stage designers and managers to learn the ropes of operating in a theater that is technically sophisticated, so that when they go out into the theater world they'd be able to work in a Uris or a Metropolitan Opera House. Our current space—the old high school auditorium—is quite primitive and holds about 200 people."

The school investigated the possibility of building a new hall on its campus, but discovered that not only would the expense be prohibitive and the obliteration of the campus's little green space dispiriting, but that the school's location was the part of town least attractive to potential audiences.

Meanwhile, in 1972 to be exact, a splendid old downtown movie house called the Carolina closed its doors along with the Carolina Hotel, which inhabited the 11-story building above. Though the school contemplated purchase of the theater, the asking price was too high. Instead, the Carolina's next-door neighbor, the Piedmont Publishing Company, bought the building in the expectation of tearing it down and using the land as a parking lot for Winston-Salem's two daily newspapers.

The arts council also began to suffer growing pains. "We were getting very cramped in our headquarters at the Hanes Community Center," recalls Elizabeth Booke, president of the coun-

photo: Charlie Buchanan



Impresario and friend of Winston-Salem, Roger Stevens (left) poses in front of the old Carolina Theater, which, when renovated inside and out (as shown in the drawing below) will become the North Carolina School of the Arts' downtown showplace—the Roger L. Stevens Center for the Performing Arts.

cil in 1978. "We shared the center, which is located several miles from downtown, with the United Way and the Chamber of Commerce, and we found ourselves using broom closets for offices. The theater next door, where the children's theater and the little theater performed, was proving inadequate, even though it wasn't very old, and the orchestra was complaining about the old band shell in the park that it used in the summer. We realized that we had to do something to meet the needs of our programs, so we decided to do a self-analysis."

The council called on its former director, Ralph Burgard, now an arts consultant based in New York, to develop a cultural action plan for Winston-Salem. Putting together a committee of 150 citizens that included government officials, minority groups, and corporate executives, as well as artists and upper-middle-class arts patrons, Burgard helped Winston-Salem come to the conclusion that the key to its cultural future lay in the downtown. (The plan also called for a new band shell and expansion of the community theater—both now accomplished.) This result coincided niftily with a Chamber of Commerce study that urged the city fathers to bring the downtown back to life—partly because it was "everybody's neighborhood" and partly for financial reasons: The one percent of Winston-Salem's land located in the central business district provided 20 percent of its workforce's jobs and 30 percent of the city's tax base. An enlightened business community saw its opportunity to use the arts for economic purposes and acted.

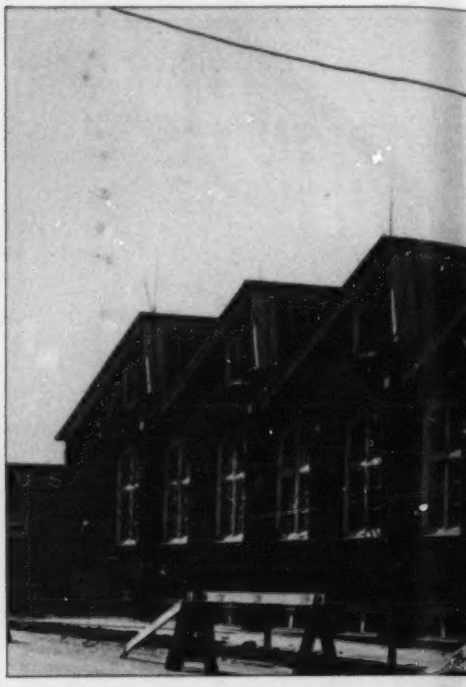
Piedmont Publishing donated the Carolina Theater building to the school of the arts on the condition that the school refurbish it as a modern, first-class performing arts theater. R.J. Reynolds bought and donated a former textile mill, located half a block from the theater, to the arts council. (It helped that virtually every officer in Reynolds' executive suite served on the board of one or more of Winston-Salem's arts organizations.) Known as the Sawtooth Building because of the unusual design of its roof, the mill is listed on the National Register of Historic Places. The arts council also acquired a former Cadillac showroom next door to the Sawtooth. And, to complete its reclamation of virtually an entire block, the arts council persuaded the city council to surrender a metered parking lot so that the land could be developed into the city's first downtown park.

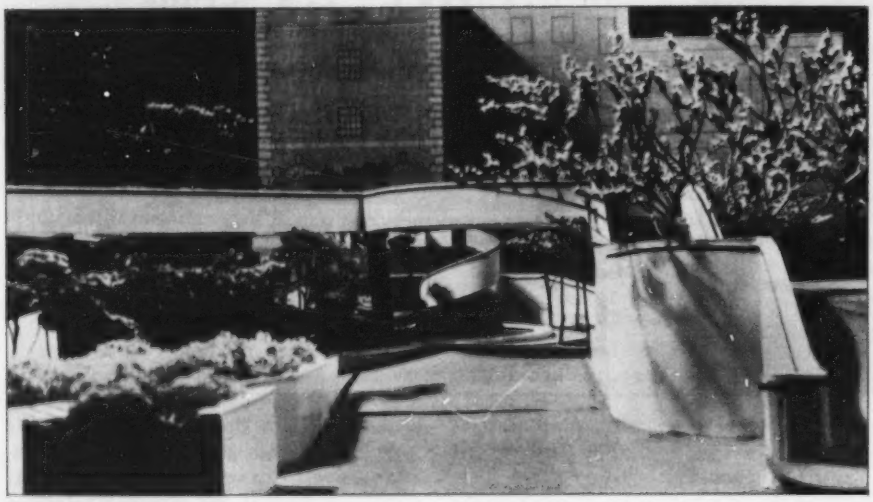
The school and arts council launched

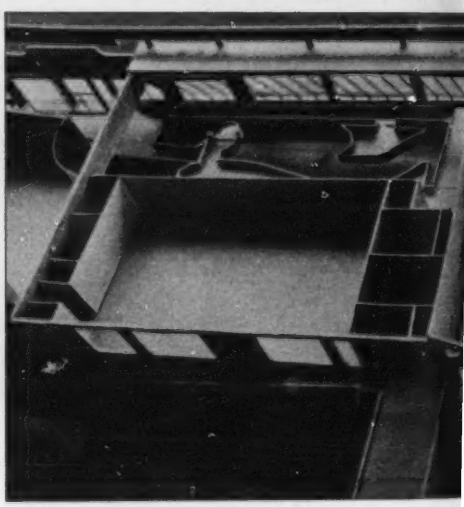
Winston-Salem

photos: Arts Council of Winston-Salem

Urban blight into delight: A parking lot and abandoned service station (below) once occupied this stretch of Winston-Salem's central business district. It is now a place for trees, flowers, and strollers, as promised in the architect's model (bottom).





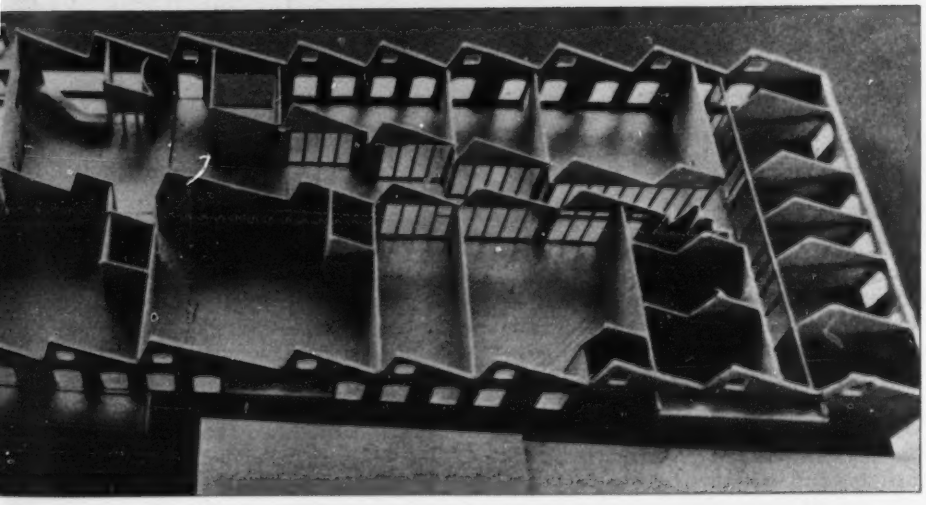


simultaneous fund-raising campaigns for the $13 million needed to convert the buildings and construct the park. Both projects were underwritten, partly by a $700,000 challenge grant from the Arts Endowment. Although costs have risen, the projects have continued to find sufficient funding.

The Carolina Theater—rechristened the Roger Stevens Center for the Performing Arts in honor of the head of Washington's Kennedy Center who, as a member of the school's board, has been an adviser on its artistic and financial development—is being turned into a 1,400 seat performing space not only for performing groups from the school—who expect to use the theater about 190 days of the year—but for booking professional out-of-town attractions. The school received an additional $500,000 challenge grant in 1981 to continue work on the theater. "We're deeply into audience development," reports Stone. "We are eager to become a regional performing arts center and build up our profile as a regional attraction. We won't be able to bring in the most costly attractions—we couldn't meet the fee of the Chicago Symphony, for instance—but we'd love to be able to get the Eliot Feld Ballet, or, say, John Housman's Acting Company. We're also working on an arrangement with Duke University in Durham and Spirit Square in Charlotte to form a sponsoring network so we'll have a larger booking capability and be more attractive to touring arts groups." The Stevens Center will open in spring 1983.

An haute cuisine restaurant will take over the corner of the building while the upper stories, Stone expects, will be devoted to condominium or rental housing developed by a profit-making firm. Both the restaurant and the apartments should yield some income for the school.

While the school continues to plan, however, Winston Square—the collective name for the park-Sawtooth Building-Cadillac showroom



The Sawtooth Building (top left) was originally a textile mill. The model (pictured beneath it) shows the interior as planned for the visual design center.

complex—is a reality. Opening this month, Winston Square contains the arts council and a few of its member organizations' offices, three exhibition galleries (the largest of which, the R.J. Reynolds Gallery, will house traveling exhibitions), a black-box theater for experimental and workshop pieces, a moderately priced restaurant, and—the centerpiece of the development—the Sawtooth Center for Visual Design.

An outgrowth of the Arts and Crafts Association, the center is the brainchild of artist Ray Pierotti, who took over as the head of the association last May. While continuing the association's traditional educational programs in the visual arts and crafts, the center will add a two-year, associate-degree program in the visual arts that will prepare students for a four-year degree specializing in a particular art form. "Our graduates will also be prepared to go into industry as beginning-level designers," Pierotti says. "Winston-Salem is the hub of this region's furniture and textile industries, the related plastics and metals manufacturing, and their advertising. The center's educational programs will provide career opportunities in these areas."

Because Winston-Salem also has operating tobacco factories and textile mills downtown, Pierotti also plans for the Sawtooth Center to be operating at all hours—"we'll have classes going two to four a.m. for swing shift workers"—to serve the community.

Adjacent to the Sawtooth is the park, complete with fountains, bridges, playgrounds, and a 2,000-seat amphitheater. "Family activities and outdoor activities are going to be very big in the '80s," predicts Milton Rhodes, the arts council's director. "This park is going to provide both of them, having free noontime and evening concerts as well as the more customary attractions of a park. We also expect the park and the Sawtooth Center—where people will be able to see artists and students at work—to draw audiences and participants for each other."

Attracting the dollars

Rhodes hopes eventually to earn money for the council by charging for some concerts in the amphitheater and some exhibitions in the Reynolds Gallery.

So Winston-Salem's experiment in revitalizing its downtown through the arts is launched. The question now is whether it will succeed where urban renewal and a downtown shopping mall—both tried in the past—have failed. The $85.5 million commercial investment—headed by Reynolds Plaza at $34 million and including a $22.5 million Radisson Hotel, a $2.2 million Ramada Inn, and a $5 million retail mall called Brookstown Mill—bodes well, but Winston-Salem's boosters are not just sitting back and waiting for the returns. Phil Hanes explains the need for continuing publicity for Winston-Salem. "The people here may say the arts are nice, but they won't believe *our* arts are really important unless we get attention in the national press. It helps to keep up their enthusiasm. At the same time, we've now reached a point where we've got to reach beyond our local resources for support." To fill those 1,400 seats in the Stevens Center, to book those hotel rooms, to patronize those shops and restaurants, Winston-Salem needs for America to discover its glories.

Portrait of the Artist

John Spofforth, Sculptor

This Ohio sculptor builds monumental brick works in public. Most who stop and stare are not so sure they know what they like anymore.

by George Clack

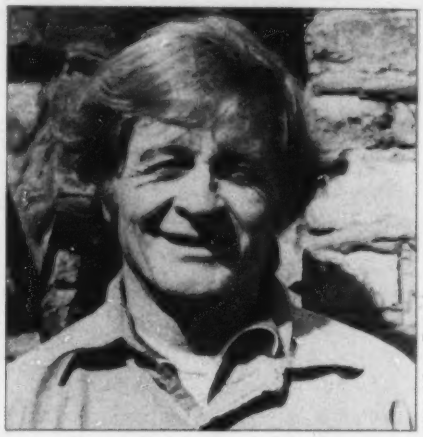


photo: Maury Peacock

Secure on his scaffold 20 feet up, the bricklayer works steadily through the October afternoon. After all, John Spofforth has 11,000 bricks, enough to build a decent-size house, to mortar into place. And at the first distant glance, some sort of house or sturdy shanty or maybe just a wall seems to be going up on the grounds of the National Museum of American Art in Washington, D.C.

Bricks are common stuff, not much given to launching flights of fancy, but this is bricklaying of a kind we're not accustomed to seeing. The old-fashioned red bricks rise in long curving columns; they lean at unlikely angles; patterns appear, break off, and then reappear. Gaze at the bricks a while, and spaghetti strands come twisting out of the pot, forsythia stalks thrust loose from the earth, and towers teeter in a medieval romance.

This kind of thing draws a crowd. "They'll never get it off the ground," jokes a hip young type in a T-shirt.

"Interesting, I'll say that," nods a man in a gray business suit.

"People starving and they're building this ——," scoffs one hard-hat to another.

"As an activity, I think it's interesting, important that it be done," says a woman headed for the museum. "I see it as humorous, maybe a satire."

"What's that supposed to be when it's finished?" asks a raggedy old man.

"When people ask, 'What is it?' as they whiz by, and a lot do," says Spofforth, "they're really saying, 'Give me an answer and I'll be on my way.' I say, 'Wait a minute. What do you mean by *it*?' I purposely try to get them a little agitated. Most don't have any vocabulary or background for talking about art.

"What I try to do, especially in a severe straight-line environment like this [there are a lot of stolid brick buildings in the neighborhood], is to present a foil, a little bit of a barb. It's not just something you can look at and say, 'Oh, that's nice.' With T.V. wiping out people's minds, we need foils to jar us, to surprise us into thinking independently, creatively.

"I try to make a piece in such a way that pattern is never obvious. I want people to experience it in a meditative way as they would one of their memories. I'd like them to scan it back and forth and up and down and move a block away and see how it changes in their perception."

The public nature of this process is fundamental to Spofforth's thinking about art, but getting his street corner in D.C. took a long time. Now 50 years old, John Spofforth went into bricklaying, the conventional straight-line variety, right out of high school in Iowa. Turned on to photography by a stint in the Seabees, he decided to go to Ohio University to become a studio photographer. One fine arts course led to another, and 12 years later, in 1968, Spofforth, after sandwiching in stretches of bricklaying and photography to get through school, finished up his M.F.A. degree in painting and sculpture.

The beauty of brick

In his last year of graduate school, the artist went though what he calls his "Saul-Paul conversion" to brick as an artistic medium. "I was going across the campus one day and noticed a new brick building in the style of Georgian architecture," he recalls. "It stopped me dead. They hadn't done a thing with those bricks. I realized that the technology of brick and mortar was second nature to me and that I had to do something to change society's notion of brick. I looked around in the library and discovered that in almost every country but ours brick is used more creatively to make patterns, shadows, textures."

Opportunity soon appeared in the form of a new building for the Unitarian Fellowship that Spofforth attended. He convinced the building committee to accept curving brick walls, suggestive of the rolling hills around the site, as a facade for the rectangular building. Working on the Unitarian walls over three summer vacations from his job as a slide curator at the university, Spofforth realized "something was in the wind for me. I didn't want just to look back in art history and work over other people's ideas. Art that borrows so much becomes a mental death camp after a while. In a sense, I purposefully tried to forget all the stuff I'd learned in school and just started playing around, rather conservatively at first, with the bricks."

The Unitarian building led to commissions for some unusual chimneys and fireplaces in private homes, yard forms, even an Art Nouveauish interior wall for a restaurant in Birmingham, Alabama. In recent years Spofforth, who has now done more than 60 brick artworks all told, has been able to shift away from such semi-utilitarian pieces into large-scale sculptures, done mostly on the campuses of Midwestern universities or in public plazas in cities like Sandusky, Ohio.

Bricklaying, Spofforth-style, requires considerable technical skill. "Like any organic sculptor, I have to be aware always of what's happening structurally," says the artist. "You can build a leaning column so far; then you have to support it and later be able to get the support out easily."

With his painter's cap, weathered face, and quick sure hands, Spofforth at work looks more like the real bricklayer he was than an artist. But he is also the man who wrote a thesis entitled "Pictorial Structure and Associational Meaning in Collage from Braque to Rauschenberg," and he loves to talk aesthetics. The carefully chosen title of his Washington work, *Efficacy: Cross-Cues*, sums up many of his aims.

"Efficacy is a word that has old asso-

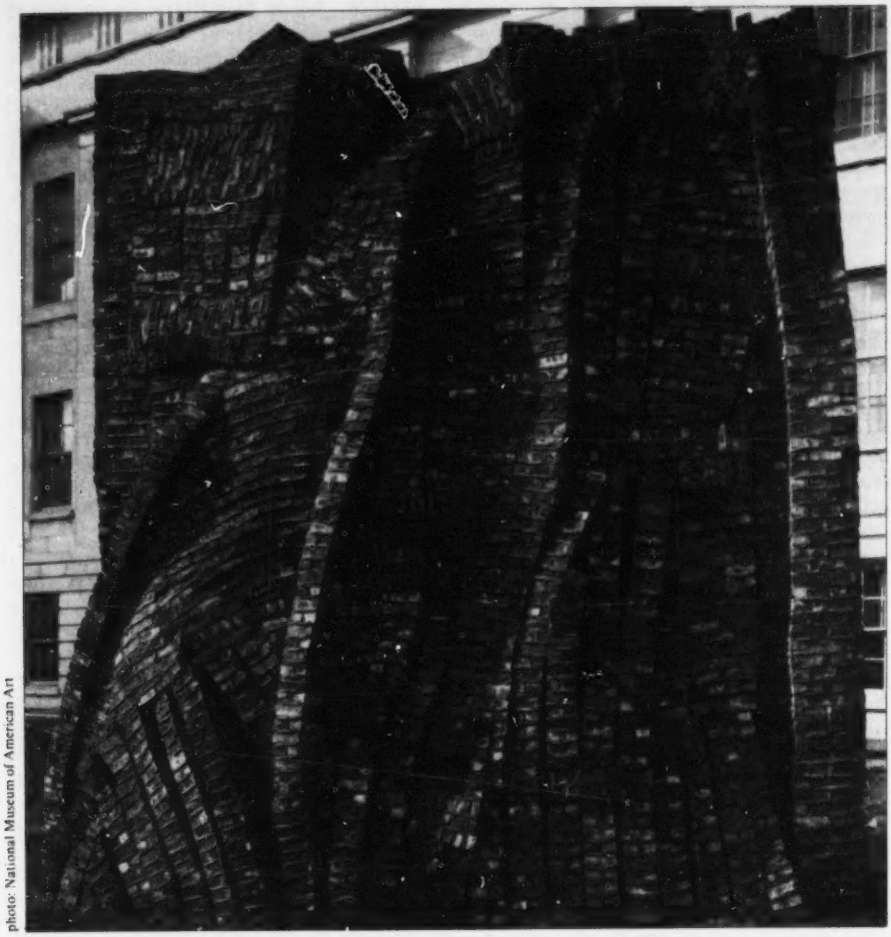


photo: National Museum of American Art

Looming on a Washington streetcorner, John Spofforth's latest piece, Efficacy: Cross-Cues, *virtually commands conversation.*

ciations with religion, magic, sorcery," Spofforth explains. "Historically, people have made religious objects and, inevitably, come to regard the thing out there as having the power, while they themselves have none. My work says, 'Wait a minute, Jack. The efficacy is in us; we invented that thing.'

"The cross-cues part refers to recent brain research in which scientists have discovered that if one hemisphere of the brain is damaged—say our left or verbal side—we have to process everything on the spatial or visual side. Researchers don't know exactly how it happens, but sooner or later bits of processes leak over to the other side, and that is called cross-cuing.

"Like most industrial cultures, ours overemphasizes the verbal side of the brain. It's like the left side for us is a giant hot-air balloon and the right side is a pea. So my sculpture tries to jar people into getting back into that purely visual side."

The mundane public, however, is never far away for an artist who works out in the open as Spofforth does. "Is he union?" asks a neighborhood rummy. "He could afford a helper, you know. If the government, the Smithsonian, is paying for this, I guarantee you he's making out."

Of dental bills and fellowships

Actually, this time all the materials were donated by private firms, and Spofforth himself is working for living expenses, paid by the museum, and the national recognition of having a piece in a major exhibition in an East Coast city. (The project is part of the museum's "Art from Appalachia" exhibition.)

Because Spofforth doesn't make the kind of art you can take home and hang on the wall, his calling has never been very lucrative. While in Washington, he bartered a low-lying lawn sculpture to a Georgetown dentist in exchange for some badly needed dental work. Two years ago he made exactly $4,948; last year, boosted by several major commissions and a Building Arts grant from the Endowment, his income climbed to $17,000. For the past ten years, Spofforth has lived off commissions, workshops, fellowships from the Ohio Arts Council and the Endowment, and the occasional one-year visiting professorship. He has never taught as a regular faculty member, though he loves teaching, because "I just detest the academic bureaucracy; it's deadly." This year he has a $12,500 visual artist's fellowship from the Endowment, a financial base that makes it easier to accept expenses-only working situations.

While he travels around a lot to create his works, Spofforth lives in Cleveland and still has a studio in Athens, a quiet university town of 24,000 in rural southern Ohio. "When I first started with brick," he says, explaining why he's never moved to New York or another city with a heated-up art scene, "I didn't want to be around any influence, any artists' parties, any hustle-bustle of ideas. Then, I felt I had to be solitary to think and do my own research.

"The other reason is that what I do is so large, so permanent that I've never been able to figure out a way to use the gallery system. So in that sense I've never needed to go to New York or Los Angeles or Chicago."

Now that his ideas are developed, Spofforth has plans for changing the situation, maybe by selling his preliminary drawings for brick works, as Christo and other earth artists do, and perhaps by going into drawing as a distinct medium. "I like to give each medium its just due," he says, "but I haven't had much time to do anything but make a living until this year when I got the major fellowship."

Most artists have a fantasy of an ultimate work, and monumental artists tend to think particularly big. Invited to dream, the sandy-haired sculptor thinks of Cleveland, where Sohio is spearheading a giant downtown building project. "I'd like to see one of my brick walls, many stories high and curvilinear, as an interior or exterior wall for a skyscraper. It could be done. What a foil that would be."

Around the Endowment

Visual Arts To Be More Flexible

"The visual arts are a kind of refugee center in the arts world," sculptor and Visual Arts Program policy panelist Robert Irwin told the National Council on the Arts as it reviewed changes in the Program's guidelines for fiscal 1983 and 1984. "Artists who eventually find their proper homes in other fields—like Steve Reich and Philip Glass in music, Twyla Tharp in dance—seem to find in our milieu an audience willing to suspend judgment temporarily and to allow the creative process to flourish."

Characterizing the Visual Arts Program as a "midwife to the birth and early survival of experimental ideas," Acting Director Leonard Hunter explained that the policy panel has transformed the guidelines from a "hydra of 19 discipline-specific categories to four broad ones. The purpose is to permit grants panelists to make broader and keener comparisons, set priorities across a large spectrum of activities, and support the innovative and excellent wherever it appears."

The four revised categories are:

• Visual Artists' Fellowships. Absorbing all the formerly distinct areas of pursuit (painting, sculpture, photography, crafts, printmaking, drawing, artists' books, video, and conceptual/performance/new genres), the new consolidated category will continue to be open to artists working in all visual arts media. The Program's calendar of deadlines, however, (now on a biennial cycle) specifies different dates for the different areas of pursuit, and panelists from the appropriate fields will continue to review applications.

The policy panel also decided that grants panelists should, in making their decisions, pay increased attention to an applicant's stage of professional development as reflected by resumes, catalogues, and reviews submitted with the application.

There will now be three levels of fellowships: $25,000; $12,500; and $5,000. At the behest of Council members worried about the expense involved in the most generous awards, the Program will caution applicants that a "limited number of $25,000 grants will be awarded." The guidelines also inform applicants that of over 10,000 applications received last year, only three percent were funded.

• Visual Artists' Organizations. A consolidation of several former categories (Artists' Spaces, Workshops, Crafts and Photography Exhibitions, and Services to the Field), this more comprehensive category is meant to allow organizations more scope in defining their activities and setting their priorities. "We want organizations to be able to change, to respond to the needs of artists," Policy Panel Chairman Anne Focke, who is director of Seattle's and/or, told the Council. "We also want the grants panels to respond to the relative contribution of different kinds of organizations when the applications are reviewed."

Grants will support exhibitions, provision of working facilities, and services such as the exchange of information and technical and legal assistance. The guidelines also encourage organizations to pay professional fees to artists and state that portions of Endowment grants may be used for this purpose.

• Visual Artists' Forums. Also a combination of several previous categories, this category supports activities that encourage dialogue among artists and between artists and the public. Visiting-artists series, seminars and symposia, and publications by and about visual artists are eligible. Here, too, the guidelines emphasize that artists should receive professional fees for their contributions.

• Art in Public Places. The new guidelines stipulate that only works created specifically for the proposed site will be eligible for support and that the commissioned artists must participate in site planning and design. Art in Public Places will also institute a new three-step application procedure. Interested organizations must make an initial inquiry to the Program, then send a letter of intent, and only then submit a final application.

Following an Endowment-wide trend, these guidelines will serve the visual arts field for two years and will be available in spring 1982.

Design Arts Guidelines Approved

"Our lives take place in a designed setting," said Jaquelin Robertson, chairman of the Design Arts Policy Panel, at the November meeting of the National Council. "We cannot escape design, whether it be good or bad.

"With only two percent of the Endowment's budget, however, it would be folly to assume that all the problems of the designed environment should come under the purview of the Design Arts Program," he continued, ticking off the seven design disciplines the Program supports— architecture; landscape architecture; urban design and planning; and interior, industrial, graphic, and fashion design. "But we *can* support the very creative, and often critical, phases of design concept and planning. A grant may be small, but the project may turn out to be an exemplary prototype, as in the case of our funding to develop the country's first one-percent-for-art legislation in Baltimore. The policy panel stresses the need for the Program to continue in this precedent-setting and seeding role."

Adele Chatfield-Taylor, the panel's deputy chairman, told the Council about another vital aspect of the Program's work—its leadership activities. From its inception, the Design Arts Program, following a policy set by the Council, has devoted a portion of its budget to what Program Director Michael Pittas calls the Design Excellence Project—funding publications, workshops, slide shows, and other forms of technical assistance intended to get out the word about good design. "Word on what is important and meaningful in design depends enormously on communication," said Chatfield-Taylor, "because the design arts are rooted to context and place. We can't go out and perform a building."

Chatfield-Taylor cited such results as the 1976 law that grew out of the Program's early leadership role in saving and reusing abandoned railroad stations, another precedent-setting piece of legislation encouraging multiple use of federal buildings, and the upgrading of federal agencies' visual communications. "These kinds of advocacy activities are extremely cost-effective," she concluded. "They prime the pump and generate much private support; and they show that you don't have to chase big problems with lots of money."

In discussing the Program's fiscal 1983 guidelines, Robertson pointed out that two categories, General Services to the Field and Design Student Project Fellowships, will be suspended, primarily due to budgetary constraints. Council member I. M. Pei has

suggested an alternative to the student fellowships that is still being studied by the policy panel. It would entail starting an apprenticeship program with professional design firms where the Design Arts Program would be the "broker," instead of the funder, of this relationship.

A second change in the new guidelines is the possibility of multi-year grants under any of the Program's funding categories. The panel would have the option of recommending some grants for as much as three years' funding, depending upon the grantee's performance and the Endowment's Congressional appropriation.

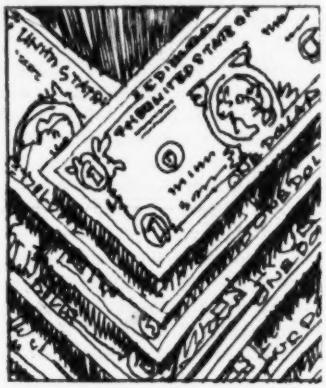
The 1983 guidelines also clarify the use of competitions as a means of selecting designers for projects. "Such competitions," say the guidelines, "can help the public become aware of and take part in the design process. They can also produce new solutions to design problems and make it easier to discover talented young designers." Encouraging the use of design competitions has been in the guidelines for the last two years, Pittas said, "but the new language clarifies their purpose and lets an applicant know technical assistance on competitions is available from the Program."

Council Favors Stiffer Match

The National Council on the Arts, at its November meeting, passed a policy statement encouraging higher matching requirements for Endowment grants made with Program funds. The policy statement grew out of an Endowment-wide study on matching presented to the May Council meeting and discussed by the Council's Policy Committee at its October meeting.

The original statement contained no startling departures. It simply made explicit certain principles that have always been behind the Endowment's matching requirements.

The legislation that established the Endowment, for example, requires that grants to organizations not exceed 50 percent of the project's cost. Individual fellowships are exempt from that provision. In the past the Endowment, in keeping with government-wide practice, has generally followed a liberal interpretation of where the 50 percent might come from, allowing in-kind contributions of donated services, supplies, and space, as well as cash. Specific matching requirements have been set by each Program's policy panel, and some panels have opted for more stringent requirements—either a higher matching ratio in some categories or less reliance on in-kind matching.



Launching the Council's debate, Norman Champ asked why the statement did not take a stand in favor of a matching ratio higher than one-to-one. The original statement had taken a cautious approach, suggesting that generally it was best to let each panel decide matching requirements on a category-by-category basis.

"I thoroughly agree that policy panels should make decisions about precise matching requirements," said Endowment Chairman Frank Hodsoll, "but it might well be desirable to have a statement suggesting that a higher match is a good thing. I'm told that many Programs have raised their matching requirements in the last year in any case."

After further discussion, the Council unanimously passed an amended statement whose key sentence reads: "The Council urges that staff continue to work with panels in each Program to examine and encourage greater matching requirements and emphasis on cash match, where appropriate."

New Guidelines in the Music Program

The National Council on the Arts has approved new guidelines for New Music Performance and Chamber Music, Solo Recitalists, and Jazz. All the guidelines, reviewed by the Council at its November meeting, differ only slightly from last year's.

The Chamber Music and New Music Performance requirement that groups must have been in existence for four years before applying has been changed to two years. Asked by Council member Rosalind Wyman why, at a time when the Endowment can award fewer grants, the Music Program plans to liberalize requirements, Program Director Ezra Laderman explained that the time lag between the dates of application and receiving a grant caused many of these groups to wait five or six years before getting any federal money. "The second and third years are often critical to a group's very existence," Laderman went on. "More important, we discovered that we weren't deluged with applications as we feared we would be when we started this category. So we feel we can handle any additional applications that might come in." The new guidelines, which are in force for fiscal '83 and '84, also require that these groups match at least 75 percent of the Endowment's grant with cash rather than in-kind contributions.

The Solo Recitalists guidelines, consistent with those for New Music Performance and Chamber Music, reduce the number of years that a recitalist presenter must have been in existence from four to two. In fiscal '83, its third year, the Solo Recitalists program is limited to brass, woodwind, percussion, and keyboard (other than piano) soloists. (Pianists, vocalists, and string recitalists were eligible in the last two years.) The Program also reported to the Council that its partner in the Solo Recitalists program, the Martha Baird Rockefeller Fund, will soon go out of existence. The Music Program therefore hopes to send its own representatives to auditions to hear applicants perform.

Jazz's fiscal '83 guidelines:

- State that grants for Apprenticeships may not be used for studies that lead toward a degree;
- De-emphasize the need for applicant ensembles to acquire a tax-exempt status (though applicants without that status must channel their application through a tax-exempt sponsor);
- Lower the maximum grant for Management Assistance to $10,000;
- Ask applicants for archival and oral history projects to document the need for the projects and provide evidence that they do not duplicate existing work.

Expansion Arts Reviewed

During its annual review of the Expansion Arts Program in November, the National Council on the Arts approved minor changes in application guidelines.

As Program Director A.B. Spellman pointed out, Expansion Arts, now in its tenth year, had extensively revised its guidelines for the current year. Instead of classifying arts groups by function, such as categories for Instruction and Training or Arts Exposure, the new guidelines group applicants by artistic discipline—for example, performing arts groups. Part of the reasoning behind the change was to identify the flagship organizations in the field and make larger, developmental grants to them. The budget cuts, however, meant that while the number of Expansion Arts grants did fall from 719 last year to 389 in fiscal 1982, the Program has not been able to make the larger grants.

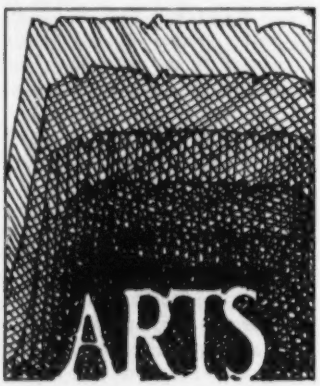
The most important of the small changes in the guidelines for fiscal 1984 are:

- No in-kind matching—Each Endowment dollar must be matched by a dollar from another source. The previous guidelines encouraged matches in cash contributions, earned income, or other grants. The new guidelines require this sort of match, outlawing donated services, supplies, and space as possibilities for meeting the matching requirement.
- New organizations need not apply—To be eligible for a grant, an organization must have existed

Around the Endowment

(continued)

for at least three years, instead of the previous two. "This is largely a function of the budget reductions," Spellman explained. "In our field the younger organizations may find it a bit too early for national competition. We also hoped the City Arts category would take care of the beginning organizations." (City Arts is a category that offers grants to city arts agencies or private arts councils designated by a city to make sub-grants to neighborhood arts groups.)



When Council member Margo Albert asked what criteria the Expansion Arts panels used in selecting grantees, Spellman replied: "The principal criterion is artistic excellence, just as in the other Endowment fields. We don't feel obligated to previous grantees if new ones are stronger—over 80 grantees are new this year, despite the cutback. It is our position that no people should be abused by bad art; that patronizes the community, and the people know it. If you know jazz, you know that over the years the Apollo Theater in Harlem was considered to have the toughest, most sophisticated audience."

The Program also presented preliminary results from a survey of Expansion Arts organizations done by Market Facts, Inc., a consulting firm under contract to the Endowment's Research Division. Of 2,600 organizations surveyed, nearly half have replied at this point. Some surprising facts about the group are:

- The primary activity of 64.6 percent is producing, exhibiting, or presenting the arts. For another 19 percent, it is instruction in the arts. These figures indicate a shift from the field's early years in the late 1960s when training was the central task of most of these groups.
- The ethnic makeup of these organizations and their audiences is a good deal more diverse than is usually perceived. For example, 49 percent of the organizations estimate that their audience is more than half white. The predominant audience figures for other races are: black, 19 percent; Hispanic, 11 percent; Native American, 7 percent; Asian, 2 percent.
- More private-sector funding is needed since only 6 percent of their budgets come from corporations and another 6 percent from private foundations. Those receiving Expansion Arts grants derive about 14 percent of their budget from the Program.

The Program's assistant director, Eunice Lockhart-Moss, outlined some recent efforts to reach into the private sector. "We try to stay away from fund-raising for specific organizations," she said. "We take the approach of trying to educate private funders about the Expansion Arts field in general." As a result, each panel now includes at least one representative from a private foundation. The Program staff has also begun talking with the Foundation Center, in New York City, about cross-referencing Expansion Arts grants with the center's listings of foundation grants. With help from the Johnson Foundation and Arts Media Services, the Program is planning a meeting this year of the 26 City Arts project directors, representatives from city government, and foundation officers to encourage more joint funding of City Arts programs.

Council member Toni Morrison then raised questions about the meaning of the imprimatur Endowment grants confer. Gilberto Zaldivar of the *Repertorio Espanol* had said during the Expansion Arts presentation that "no one from a big theater can realize the excitement a company like ours felt when we got our first Expansion Arts grant in 1972. That recognition from the Endowment was perhaps more important than the actual money."

"If you had a choice, which would you take, the imprimatur or the cash?" asked Morrison. "It's alarming because there's the possibility that now you might get just the imprimatur. Some of us are arguing that they go hand in hand."

"We're here primarily to *support* the arts, not for recognition," added Bernard Lopez of the Council, attacking the phrase "small recognition grants," which the Program had used in its report. "Mere recognition does not discharge the obligations of the Endowment's enabling legislation. The word imprimatur, even as an analogy, is treacherous and misleading."

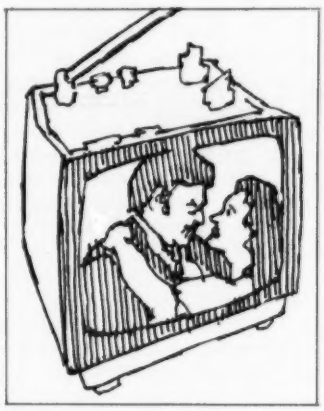
"This year our average grant is $12,000," Spellman responded. "In many cases that was 14 percent of the organization's budget, and that is a significant amount. When we faced less funding this year, we instructed the panel not to cut all the grants in half, but to cut the numbers of grants and focus on securing the principal organizations. We wound up eliminating a lot of $2,000-to-$5,000 grants."

New Endowment Chairman Frank Hodsoll concluded the discussion by suggesting that the Council might want to examine the concept of imprimatur for the agency as a whole on another occasion.

New Series in Media Arts

At November's meeting of the National Council on the Arts, the Media Arts Program screened a video preview of some of the new series that the Endowment is supporting this year. The new programs include WETA's series on architecture and design (described in the March/April 1981 *Cultural Post*) and WGBH's music theater series (July/August '81), and:

- *American Patchwork*, a five-part series on folk musicians and dancers. Folk music authority and filmmaker Alan Lomax is in charge of the series being produced by Columbia University.
- *Playhouse*, a new drama series that will present several new works, including John Cheever's *Shady Hill Kidnapping* and Ann Beattie's *Weekend*.
- *The Giulini Concerts*, a series presenting the Los Angeles Philharmonic conductor in rehearsal and performance.
- *Soundings: The New Music*, four half-hour programs on new American music and its composers. The pilot program features Michael Colgrass.
- *American Masters*, a series of portraits of major artists—our "living treasures"—across the full range of the arts.
- *JazzAmerica*, which Los Angeles' KCET plans to make into a regular series following broadcast of the pilot, *A Tribute to the Roots of Bebop*.



The Media Arts Program also affirmed its commitment to distinguished series that have received funding for a number of years, and for which it is becoming increasingly difficult, according to Program Director Brian O'Doherty, "to hold the funding [from other backers] together." These programs include *Dance in America*, *Live from Lincoln Center*, *Live from the Met*, and *Nonfiction Television*.

Research Reports

The 15 titles in the Research Division's series of reports are now in print. The latest to become available is the long-delayed Research Division Report #11, *Conditions and Needs of the American Professional Theater*, which we have discussed in several past issues of the *Cultural Post*. The 132-page report can be obtained for $4.50 from the Publishing Center for Cultural Resources, 625 Broadway, New York, N.Y. 10012. A complete set of all 15 reports costs $38.00.

Legislative Notes

Budget Maneuvers, 1982 Continued

In mid-December both houses of Congress passed and President Reagan signed an appropriations bill that would give the Arts Endowment a budget of approximately $143 million in fiscal 1982.

For a variety of reasons, the Congressional budgetary process this year has proceeded in what one *Washington Post* reporter described as "a muddle-through fashion that bears little resemblance to what the textbooks say Congress should be doing." To understand where the present budget figure came from, we must start with the appropriations process, the method by which Congress ordinarily funds federal programs. In March last year the Reagan Administration proposed a total Arts Endowment budget of $88 million, down from $158.6 million in 1981. Over the summer the Senate approved an Endowment budget of $119.3 million and the House, in a bill steered by Interior Appropriations Subcommittee Chairman Sidney Yates (D.-Ill.), sanctioned $157.5 million. (Funding for the Endowment is part of the appropriations bill for the Interior Department and related agencies.) On November 4 a House-Senate conference committee, meeting to resolve differences in the two appropriations bills, agreed on a funding figure of $149 million.

The conference report also contained language supporting the Program allocations decided upon by the National Council on the Arts, a response to the Senate Interior Appropriations Subcommittee's attempt to "line-item" the agency's budget earlier in the year. For a brief time the subcommittee had voted to abolish individual fellowships and transfer the Literature Program to the Humanities Endowment.

About the time the conference agreed on the Interior Appropriations Bill, President Reagan, concerned about the growing overall federal budget deficit, threatened to veto any "budget-busting" appropriations bills Congress might send to his desk. The Interior Appropriations Bill was about $2 billion more than the President had asked for in his latest spending request to Congress in September. Voting in that highly charged atmosphere, the House barely approved the conference committee's version of the bill, and the Endowment's $149 million portion. The vote on sending the bill back to conference was a 194–194 tie, and, therefore, the measure passed.

At this point the idea of a continuing resolution began to supersede the appropriations process. Continuing resolutions, normally a stopgap way of funding the government, arise when Congress has not passed an agency's appropriations bill by October 1, the beginning of the fiscal year. This year, since no appropriations bill had gone through by October 1, Congress routinely passed a continuing resolution covering the entire Executive Branch and scheduled to run through November 20. Under terms of this resolution and the Administration's request to defer some spending, the Endowment was able to make grants at the $88 million funding level during the first seven weeks of the new fiscal year.

After that resolution expired, the President vetoed as over budget a new continuing resolution Congress had passed at the last minute. That meant that for a few hours on November 23 the Arts Endowment, not to mention the rest of the government, was out of business. Congress then quickly agreed to a temporary compromise measure that would run through December 15, and the President signed it.

The latest continuing resolution, approved by the House on December 10 and the Senate the next day, would provide funding for most government programs through March 31, 1982. This new measure, carefully worked out by the White House and Congressional Republican leaders, makes a four percent cut in all domestic spending, except for entitlement benefit programs and a few others such as food stamps.

Funding for the Arts Endowment, however, is now not part of that continuing resolution because on December 10 the House and Senate also passed the Interior Appropriations Bill, which incorporated the government-wide four percent cuts. For the Endowment, that means a cut in the $149 million approved by the conference committee, or approximately $143 million.

How will the Endowment allocate the money? The National Council on the Arts has approved spending breakdowns for various increments over $88 million, and Hodsoll will generally follow those dictates. That means several Programs that were much diminished at $88 million—notably State Programs, Artists-in-Education, and Challenge Grants—would be restored to substantial funding.

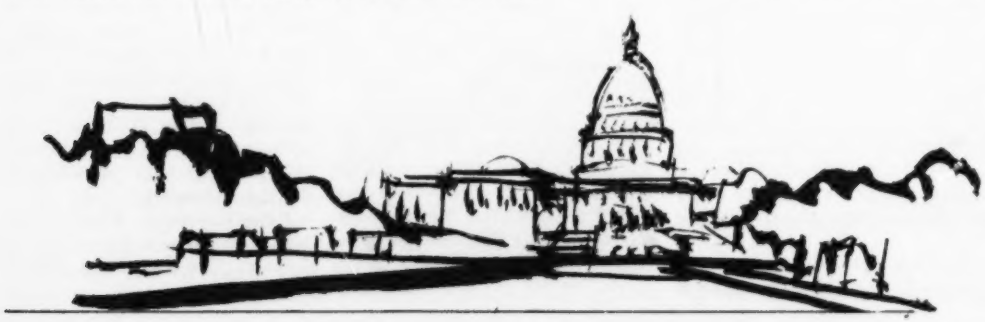
In other Programs, where spending has been going on at the $88 million level since October, additional funding would be handled in two basic ways. First, many panels have recommended grants that could not be funded at all at $88 million; second, it is possible that grant amounts in some categories could be raised.

In sum, the outlines of the '82 budget are less murky than before, but still not completely resolved in mid-December. Watch future issues for a Program-by-Program breakdown of funding. Meanwhile, the fiscal 1983 budget looms closer, with the President due to deliver his budget message to Congress about the end of January.

While the Administration's proposal for the fiscal 1983 budget is unclear as we go to press, Frank Hodsoll, the former White House aide who has become the Endowment's new chairman, laid out the Administration's latest thinking in a speech to the Opera America meeting in San Francisco on December 7. "Our initial proposals for the Endowment's budget," he said, "were motivated by our concern regarding the size of the overall federal budget deficit and the impact of the deficit on the economy. It is clear that Ronald Reagan was elected, in large part, because the American people wanted to try new approaches to deal with what had become ruinous levels of inflation . . . .

"Inflation and the state of the economy impact the arts as much as any other sector of our society. They can reduce funds available—both earned and unearned. Given the fact that only roughly 25 percent of the federal budget is discretionary, and the fact that the Endowment's budget increased in the '70s at much higher rates than other federal programs, the Endowment was asked to contribute to our overall budget cuts.

"The Endowment's budget is limited at any level. There are always more possibilities for supporting artists or arts institutions than there are available funds—whether it be at the Carter level of $175 million or double that or half that. Since even at the Carter level the Endowment's share of unearned income available to the arts was only six percent, the Reagan level reduces such unearned income by only three percent. It does not seem to me an impossible task to make this up. And the President has charged me to try to help localities to do just this."



Panel Report

Note: *The recommendations for fiscal 1982 grants, cited here, are contingent upon the Arts Endowment's receipt of '82 funding from Congress. The recommended totals for each grant category reflect the $88-million budget proposed by the President in March last year.*

Inter-Arts

Presenting Organizations
(Grants to organizations that present diverse, high-quality programming in their communities. Reviewed: 132 applications requesting more than $2.6 million. Recommended: 78 applications totaling $957,490.)

The panel focused primarily on the quality and diversity of the artists presented by organizations. In reviewing organizations, panelists examined a list of each presenter's 1980–81 season and a projected list of its 1981–82 season. A newly developed system of computer analysis enabled the panel to compare the number of presented events and the percentages in each artistic discipline for each organization. In this way the panel was able to evaluate the balance and range of multi-disciplinary presentations in each season. In addition, site-visit reports were available for more than three-fourths of the applications.

In line with the goal of encouraging presentations of new American works, the panel recommended funding 12 centers of contemporary art in cities from Seattle to Minneapolis to New York. Consistent with the goal of "making the arts available," the panel recommended grants to presenters in 30 states, the District of Columbia, and the Virgin Islands. In general, panelists also looked for organizations that program:

- Emerging artists;
- Contemporary art forms;
- Events of a culturally and ethnically diverse nature.

The panel continued to support audience development and fund-raising projects as major priorities.

Panelists were: Harvey Lichtenstein, Betty Allen, James Branch, Anne Focke, David Haugland, Patrick Hayes, Jim Wockenfuss, Reynold Levy, Bruce Marks, Nigel Redden, Ralph Sandler, Albert Webster, and Jerry Willis.

Consolidated Applications
(Grants to presenting organizations. Reviewed: six applications requesting $671,203. Recommended: six grants totaling $449,000.)

Something of an experiment, this is the first attempt by the Endowment to reduce the number of applications presenting organizations must make to the agency. Some presenters in the past have applied to as many as 22 separate grant categories to fund the variety of arts events they present in one year.

The new procedure worked this way: The Inter-Arts Program invited six stellar presenters to submit one application covering any of seven categories in the Inter-Arts, Dance, and Music Programs. A joint panel, comprised of panelists from all three Programs, met to review each applicant in its entirety after the Jazz and Dance Presenters' Panels had reviewed the portion of the application concerned with their field.

This joint review led to a general consensus on two points:

- The procedural details of the process need to be re-examined, particularly the question of whether the discipline panels should make specific recommendations on grant amounts.
- This consolidated application process should be open to more presenting organizations in the future.

The six presenters receiving grants under the new system were: the Brooklyn Academy of Music, the Kitchen, the Spoleto Festival, the University of Iowa's Hancher Auditorium, the Walker Art Center, and the Washington Performing Arts Society.

Panelists were: Reynold Levy (chairman), Robert Altman, Thomas Bacchetti, John Bos, Anne Focke, Olaive Jones, Elizabeth Larsen, Bruce Marks, Ralph Sandler, Albert Webster, and David White.

Literature

Fellowships for Creative Writers
(Grants to individual writers to further their careers. Reviewed: 2,600 applications requesting $32,500,000. Recommended: 204 fellowships totaling $2,226,000.)

Since creative writing fellowships up to this point have been awarded every two years, these grants combine funds from fiscal 1981 and '82. The panelists read and evaluated the fellowships over a five-month period, meeting in Washington in mid-August to make final selections in four genres: poetry, scripts, fiction, and other creative prose.

Some of the more salient statistics on this round are:

- Fellowships went to writers in 43 states and the District of Columbia and to one U.S. citizen living abroad.
- The proportion of fellowships given to women increased this year to 49 percent—up from 29 percent in the last round.
- The highest number of applicants (1,650) and highest number funded (109) were in poetry.

This year the stiffened eligibility rules, requiring more publications by the applicant, reduced the number of applications from 3,200 to 2,600. Most of the writers who could not meet the new standards, however, are at the early stages of their careers or simply less active as professional writers. The panel also felt the tougher standards led to an increase in the overall quality of manuscripts submitted. The panel wanted to award considerably more than the 204 fellowships funding allowed and urged the Program staff to do everything possible to make more funds available in the future.

Panelists were: Doris Betts (chair), Rudolfo Anaya, Toni Cade Bambara, Michael Dennis Browne, Jayne Cortez, Bennett Foster, William Gass, Joy Harjo, Michael Harper, Calvin Hernton, George Hitchcock, Lawson Fusao Inada, Josephine Jacobsen, Diane Johnson, Grace Paley, Reginald Rose, Thomas Sanchez, Gilbert Sorrentino, and Dara Wier. Only two panelists, Betts and Sanchez, had participated in the selection process for the last round in 1979.

Media Arts

Film/Video Exhibitions
(Grants to enable organizations to exhibit film and video arts not available through regular commercial channels. Reviewed: 47 applications requesting $741,641. Recommended: 29 grants totaling $165,500.)

Applications in this category fell from 62 last year to 47 this year. Many unfunded organizations did not re-apply this year. Some have ceased operating; others are dropping film-video exhibitions from their schedules. The panel recognized that film exhibition is a high-risk venture; showing classic features, international films, and experimental work often attracts only modest audiences. Yet this is the way the tradition of film as an art form is maintained. If funding drops further in this category, the panel believes that grantees will reduce further the risks they take in designing their exhibition programs, dropping adventurous programming in favor of programming that brings in revenue. A partial answer to the dilemma, the panel suggests, is to increase funds through audience development and fund-raising from the private sector, and to decrease expenses through long-range planning and sharing of resources.

Panelists were: Kathy Huffman, William Judson, Gerald O'Grady, Ted Pedas, and Carmen Vigil III.

Museums

Conservation

(Grants to help museums plan conservation programs, carry out specific treatments of collections, and train conservators. Reviewed: 133 applications totaling $2,283,000. Recommended: 78 grants totaling $892,000.)

An issue arose this year regarding conservation for collections whose ownership was in doubt. Some applications did not make it clear whether the works to be conserved belonged to the applicant museums or were promised gifts. The guidelines now state the policy that a museum must have title to collections it wishes to conserve.

Problems with contemporary works of art also posed difficult questions for the panel. For example, one application proposed to restore an Oldenburg outdoor sculpture which has deteriorated because of its placement by the museum. On the one hand, it would appear that the museum was not sufficiently sensitive to long-range problems of conservation; on the other, the museum had followed the sculptor's instructions regarding placement. Similar problems are arising more frequently, particularly with works that use new materials whose long-range stability is still in question.

The panel expressed concern that its cutback of support for conservation training might have an adverse effect upon the field. It felt, however, that conservation treatment must take precedence over training.

A number of projects receiving favorable reviews by the panel were not funded due to insufficient funding.

Panelists were: Thom Gentle, Arnold Jolles, Kendra Lovette, and Carolyn Rose.

Music

Chamber Music

(Grants to organizations that perform or present chamber music. Reviewed: 125 applications requesting $1,325,780. Recommended: 93 grants totaling $404,200.)

The panel emphasized that it is important for ensembles and presenters to demonstrate their ability to obtain financial support from private sources. Generally, the panel was more favorably inclined toward applications in which a financial commitment to the project from outside sources was evident.

The panel continued to give highest priority to projects involving high-quality "emerging" ensembles, rather than those with established national reputations. Twenty-six of the organizations recommended for grants had not received previous support under the program.

After the regular panel meeting, some members of the Chamber Music and New Music Performance Panels met jointly to consider the 35 applications submitted to both programs, recommending 28 for grants totaling $161,700. In addition to the usual evaluation criteria, the joint panel considered:

- The amount of new music previously programmed by the ensemble or presenter;
- The stylistic diversity of the group's new music repertoire;
- The applicant's involvement in activities other than performances that further understanding of new music.

Chamber music panelists were: Christopher Kendall and Julian Fifer (co-chairmen), Fred Goldstein, Marta Istomin, Robert Routch, Sheila Schonbrun, Joyce Smar, Elizabeth Suderburg, Marcus Thompson, and Carol Wincenc.

Jazz

(Grants to help individual musicians, ensembles, and organizations that further the appreciation and performance of jazz. Reviewed: 517 applications requesting $4,849,266. Recommended: 174 grants totaling $1,071,000.)

In reviewing applications for fellowships, the panel agreed that the primary criteria are creative talent and accomplishment (as demonstrated by a tape, record, or score).

In evaluating organizations, the panel looked at these factors:

- Merit of the proposed project;
- Artistic quality of programs presented;
- Payment of equitable artists' fees;
- History of jazz programming;
- Constituency served;
- Realism of budget;
- Administrative stability.

The major problem facing both panels was the great number of high-quality applications and the comparatively small amount of money. The panels decided that the available money should be used this year to recognize *all* the applicants whom they judged worthy of Endowment support. The panels also tried to spread the grants geographically. Consequently, grant amounts tended to be small, and many deserving applicants were funded for only small portions of their projects.

Panelists for fellowship applications were: James Jordan and Donald Byrd (co-chairmen), Frank Foster, Chico Freeman, Orrin Keepnews, Jackie McLean, and Archie Shepp.

Panelists for organization applications were: Georgia Ryder (chairman), Alvin Batiste, Ken Chaney, Olaive Jones, Ann Sneed, Michael Spearman, and Patricia Willard.

Opera-Musical Theater

Professional Companies

(Grants to professional companies that are original producers of opera or musical theater. Reviewed: 121 applications requesting more than $7 million. Recommended: 86 grants totaling $2,966,050.)

The panel faced the familiar problem of how to deal with limited funds: Should it fund only the *very best* companies and thereby eliminate funding for a number of excellent companies whose quality and stability have remained high? Or should it continue to fund *all* companies assisted in the past, thus reducing grant amounts across the board? In the end, the panel reached a reluctant compromise: Although emphasizing that high artistic standards and managerial stability are still the primary factors, it reduced grant amounts by approximately 25 percent.

In the hope that funds will be restored by Congress, the panel

also recommended two slightly higher levels of funding for each company. If additional funds become available by January, the panel hopes that at that time the policy panel will be able to make a stronger statement for artistic excellence by recommending increases for those companies that have consistently improved but that have been held at the same funding level for several years.

Thirteen companies that have never received a grant in this category, including some theater companies eligible for the first time, were recommended for nominal grants of $3,000 or less. While the panel felt these small grants would do little for the companies' immediate needs, they would be important as an imprimatur and catalyst for fundraising.

Panelists were: Michael Bronson, Hazel Bryant, Nash Cox, Joan Harris, Robert Herman, Bernard C. Jackson, Rhoda Levine, Frank McGlinn, Edward Purrington, Beverly Sills, and Edward Weston.

Addendum

Last issue's Panel Report carried the news that the Solo Recitalists Panel had recommended 32 grants totaling $233,000. True enough, the panel did recommend that amount; however, only $184,000 was available for the category. Consequently, the Program staff scaled down each fellowship by approximately 20 percent.

In addition, the names of the panelists and consultants who participated in the earlier stages of the review process, though not in the final panel meeting, were: Ruth Laredo, Ursula Oppens, Sam Sanders, Ellen Shade, and Lucy Shelton.

Money and Management

Ten Visual Artists Receive Fellowships

"The idea is to identify and support artists of merit, where they work and live, and make them known to a wider audience," explained Ted Potter, director of the Southeast Center for Contemporary Art, at the November 18 press conference announcing the winners in a new regional fellowship program. "The artists targeted for the program are on the threshold, those that have not yet received major national recognition."

Under the Awards in the Visual Arts program, conceived and administered by SECCA, each year ten artists, one from each section of the country, will receive $15,000 fellowships. In addition, their work will become part of a touring exhibition, and each museum that houses the exhibition will receive $5,000 to purchase their work for its permanent collection. The first year's exhibition will open May 7 at the National Museum of American Art in Washington, D.C., and then travel to the Des Moines Art Center and the Denver Art Museum.

This jointly funded venture involved an extensive search for talented but largely unrecognized young artists.

The AVA program is a joint venture of the Arts Endowment, the Rockefeller Foundation, the Equitable Life Assurance Society, and SECCA. The first year's total cost of $290,000 will be shared equally by the three funders.

Of particular note is the selection process, perhaps the most elaborate talent search yet devised in the visual arts. Using Census Bureau data on where artists live, SECCA divided the country into ten regions, each containing approximately the same percentage of artists. (It's interesting that Manhattan, Area 2, has about the same number of artists as Area 7, the States of Wisconsin, Iowa, Illinois, and Missouri combined.) Working from a list drawn up by SECCA, Jim Melchert, former director of the Endowment's Visual Arts Program, and Harry Rand, who will curate the first exhibition, selected ten nominators for each region, each of whom could nominate up to five artists for the fellowship. Finally, a national jury of 12 experts—artists, curators, museum directors, art historians—met to consider slides and background material and select the winners.

"We had some spirited debates on who was an emerging artist and who was not," said John Neff, director of Chicago's Museum of Contemporary Art, who was one of the jurors. "Some people were clearly beyond that stage, and we put them out of the competition. The main thing we looked at, though, was the quality of work on the slides."

Because the system set up "elaborate precautions so that no coterie could gain control," said Rand, the artists chosen "represent virtually every branch of creativity. Some work very carefully, almost in miniature, using classical forms; others are video artists who use contemporary content; and some do massive outdoor sculptural works that rely on documentation when exhibited."

The ten artists selected average 35 years of age. They are:

Michael Singer—sculpture, Wilmington, Vt.;
Richard Bosman—painting, Manhattan;
Edward C. Flood—painted sculpture, Brooklyn, N.Y.;
Maurie P. Kerrigan—sculpture, Philadelphia;
Douglas Bourgeois—painting, Gonzales, La.;
Michael C. Luchs—painting/sculpture, Holly, Mich.;
Stephen Warren Schultz—painting, Iowa City, Iowa;
Marsha Burns—photography, Seattle, Wash.;
Richard Shaffer—painting, Arlington, Tex.;
Terry Allen—videotape, Fresno, Calif.

Kerrigan, who up to this point has worked as "an interior-exterior house painter, the best in the East," said that the fellowship would mean, above all, more time for art and less house painting. "In hard times, economically, it gives a lot of hope to a lot of desperate artists," she added.

Asked why Equitable became interested in funding this support for individual artists, an unusual step for a corporation, the company's Executive Vice President David Harris replied: "Obviously, we don't have the knowledge to get out to individual artists; yet the arts stand or fall on what they create. We saw this as a chance to make use of a system that we were unqualified to set up ourselves. We've committed our funding for three years, but we have hopes that the program will go beyond that."

New Endowment Chairman Frank Hodsoll, in his third day on the job at the time, said he hadn't become acquainted with the details of the program, but "it does represent the kind of cooperation with the private sector we want. We hope that to a greater degree than before—that's not to say it hasn't been done in the past—the Endowment could enter into these collaborative arrangements."

One winner's business card. Sculpture is Maurie Kerrigan's medium, but house painting pays most of the rent.

State Arts Funding Continues to Rise

State legislatures have appropriated $123.2 million to their arts agencies in fiscal 1982, an increase of nearly 12 percent from 1981's aggregate of $110.2 million, according to the figures compiled annually by the National Assembly of State Arts Agencies (NASAA).

"There could be some mid-course corrections for economic reasons," Geoffrey Platt, NASAA's executive director, cautioned the National Council on the Arts in mid-November. (In 1981 mid-year budget reductions resulted in a loss of $1.3 million to state arts agencies.) "Next year," Platt added, "when the full effect of the recession and the federal cutbacks in a lot of areas are felt in the states, we may see a downturn in arts funding."

For this year, the biggest winners in dollars are: Alaska, up from $1.9 million to $4.7 million; New York, from $33.2 million to $35.4 million; and California, from $10.6 million to $12.8 million.

Other states showing impressive percentage increases are: Delaware, up 226.5 percent to $395,700; Montana, 93 percent to $186,600; New Mexico, 84 percent to $397,200; and Arizona, 70 percent to $448,400.

Platt concluded by pointing out that "these figures show that the states match the federal contribution by better than five-to-one in the aggregate and they do not include the private arts dollars that state arts agency funds generate." He suggested that the public arts network in place in all the states is the best way of following Beethoven's advice to a pupil: "Learn how to achieve greatness with an economy of means."

Instead of the Chiropractor

Dancers are probably the only group that rivals pro football players in that arcane statistic: knee operations per capita. Now a new nonprofit organization, Performing Arts Center for Health (PACH), based in New York City, has been formed to offer dancers the kind of health care that is routine in the stadium but rare in the studio.

While major dance companies often have a working arrangement with a physician—the Washington Ballet even established a volunteer health committee of doctors—most dancers are on their own in dealing with injuries and emotional problems resulting from the stress of their highly competitive profession. PACH grew out of a series of articles on drug abuse among dancers written by *Dance Magazine* staffer Marian Horosko. After talking the problems over with dancers and members of the medical profession, Horosko and co-organizers, physician Richard Bachrach and dentist Philip Pierce, decided to focus on prevention in such areas as: physical injury, psychiatric and drug counseling, dental care, and cosmetic surgery.

The fledgling organization, now in the process of a year-long health survey of dancers, plans to offer two basic services:

- A mobile diagnostic unit manned by medical volunteers. "The number-one problem, we've found, is simply to get dancers to go to the doctor for treatment," says Horosco. "Their big fear is being told they can't perform for six months." Visiting rehearsals in New York City, the doctors and dentists will examine dancers and suggest preventive measures before health problems get out of hand.
- A national referral service for dancers on tour or living outside New York. The network will consist of medical people who are experienced in treating dancers and willing to reduce their fees substantially.

photo: David Shaw

photo: V. Sladon

Injuries commonly crimp the careers of even the great dancers. Murray Louis (left, on this end) recently underwent a new kind of knee surgery that has reinvigorated his dancing; Edward Villella (above) has broken nine toes during his career. PACH, a new health group, will help dancers find better treatment.

Computerizing the Repertoire

"Finding a second contrabassoon player for the Mahler *Second Symphony* can be a real pain," says Marshall Burlingame. "But the bassoon parts can be rearranged so that you don't really need two contrabassoon players, without changing any of the notes. Books on the subject don't tell you that."

However, computer printouts resulting from Burlingame's efforts will soon do so. The former administrative librarian of the Cincinnati Symphony Orchestra is now directing a project designed to pull together and computerize an immense amount of information on orchestration, timing, and other pragmatic details about the symphonic core repertoire.

Twelve years of accumulated frustration at the difficulty of figuring out such details led Burlingame to come up with the idea. "There are a lot of catalogues you can go to for orchestration and timing of pieces, but they are grossly inadequate and inaccurate," he has found. "You just have to know these things if you are running an orchestra season or taking a group on the road."

BOSTON SYMPHONY ORCHESTRA

During the coming year, Burlingame plans to work at his task in the Boston Symphony Orchestra library, using its file of performance records as well as the scores themselves. He will also be checking with other orchestra librarians and personnel managers, asking such questions as, "What are the five most horrendous problems you have encountered?"

Two kinds of written files will be included in the project, which is supported by the Endowment's Music Program and sponsored by the American Symphony Orchestra League (ASOL) One file will cover the pros and cons of various musical editions and where to get them. The other, to which users will be referred by a sort of computer early wárning system, deals with special problems that certain music poses.

"This signal will mean: Watch out, there's something in the file about this piece that you should know because it will throw you a curve," Burlingame says. "If you know the problem exists in advance, you don't have to find out the hard way in the middle of a rehearsal, irritating everybody." Another possible computer signal might point out unusual requirements for one instrument, such as *Petrouchka's* fiendishly difficult piano part.

When all this information has been amassed and put onto the computer, printouts and Xeroxes will be made available through ASOL "It might well work out that orchestras send in their programming for the following season in May or June, and find out what they need to know about the repertoire in time to help plan for it," says Burlingame. After his years of supplying such information, he figures that knowledge could be useful indeed.

Books

Overexposures: *The Crisis in American Filmmaking*, by David Thomson. William Morrow and Company, 333 pages, paperback, $8.95.

At best, David Thomson's collection of essays hovers around the territory staked-out by his subtitle, *The Crisis in American Filmmaking*. Early in the 24 essays, including eight published elsewhere, Thomson dismisses any pretense of dealing formally with his supposed topic: "This is not a book with a case that could be coded, capsuled or put into practice . . . . more a travel book than a treatise." So we are led on a journey through Thomson's reflections on the film scene, reflections that range from the lucid and informed to the opaque and idiosyncratic.

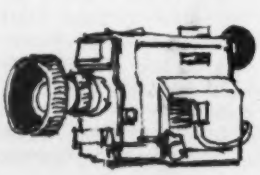
The determined reader can deduce the outlines of an argument. American movies are "unworthy of a culture dependent on imagination." In lieu of films that depict people as "appearances, frantic visible exteriors for whom the labor of reflection is impossible," Thomson calls for fictions "that make us more conscious of ourselves." In the first two essays, he outlines the financial considerations that have reduced movie-going from "habit to event," the inexorable economic determinants that control a film from its inception through to the rakings of the box office. Covering territory familiar to anyone who cares about films, Thomson laments the passing of that part of the studio system that could guarantee polished craftsmanship and expertise, while inadvertantly providing the grounds for occasionally creative collaboration. Repeatedly he rails against the reductive confines of American films which manipulate a puerile audience in "a panorama of celluloid dreams that unashamedly disclose immature experience."

Thomson locates a root cause of America's film crisis in "The Mythology of Achievement." The compulsive socio-economic-industrial pattern that "made" the lives of immigrants also "dominates the making of movies." We are obsessed with perfection, with working things out. Our mistrust of anything that "might transcend 'rightness' or partake of something more complicated" restricts our films to the glossily honed imaginings of a script. Spontaneity, ambiguity, tentativeness, cannot be licensed in a boardroom.

But this is a book only incidentally about its announced topic. The real subject here is "The Reflections of David Thomson," and those reflections are couched in two distinct postures. On the one hand we have Thomson the incisive man-on-the-scene reporter presenting us with pungently written opinions of film people and film topics he thinks will matter to posterity: Alfred Hitchcock, Bob Rafelson, James Toback, Bruce Dern, *Psycho*, *The Shining*, *The Godfather*. Thomson's bristly, energetic, perhaps effusively metaphoric treatments of these topics are his strength. If anyone cares 50 years from now, Thomson's brief essays will begin the required reading lists; he can make language dance.

But the essays are very uneven. At the opposite extreme we encounter Thomson "the oracular," the man intent on finding "meaning" at any cost. As his first-hand, personal knowledge of a subject drops off, his oracular voice rises. Johnny Carson, Shelley Winters, Warren Beatty, Francis Coppola, and Pauline Kael are subjected to interpretations that combine gossip-column tidbits, idle speculations, and outsider's Peeping Tomism; the goal of these shenanigans is revelation, but in the end it is only Thomson who is revealed. If there is a crisis in American film, such writing neither illuminates nor resolves it.

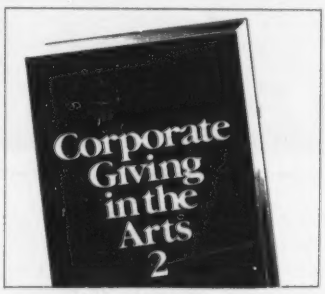
Reviewed by Virgil Grillo, assistant director of the Endowment's Media Arts Program.



Guide to Corporate Giving in the Arts 2, edited by Robert A. Porter. American Council for the Arts, 570 Seventh Ave., New York, N.Y. 10018. 378 pages, $29.95 plus $.75 handling per order.

With the Administration relying on the private sector to pick up the slack created by federal cutbacks in arts funding, this book on corporate contributions to the arts is most timely. Whether major companies are able or willing to do more than they have in the past, ACA's *Guide* is encouraging, since, as in the first edition, each company listed has chosen to have its contributions policy, priorities, and grantees made known, a departure from traditional practice that seems to be gaining acceptance in the business community. Moreover, the new *Guide* includes 234 major companies that were not in the 1978 edition.

Each of the 502 companies listed has contributed to the arts in the past, and the information about each is brief, to the point, and supplied by the companies themselves. It includes the home office address of each company; whether it gives directly or



through a foundation or trust; the name, title, and phone number of the person in charge of charitable contributions; the total amount contributed to all causes and the amount given to the arts in 1979 or 1980; the total number of arts contributions made that year and the largest single arts contribution; the kinds of arts organizations or activities the company has supported in the past; its evaluation criteria for arts requests; and the best time of the year to apply. The *Guide* has three useful indexes, listing companies alphabetically by state, by type of arts organization or activity supported, and by type of support given—general operating expenses, capital projects, commissions to artists, corporate art purchases, matching gifts. A new feature of the 1981 *Guide* is a case study of how to use the information in the book, with a sample entry and response for a hypothetical company.

In the introduction, written by the president of the Business Committee for the Arts, Edward M. Strauss, Jr., we learn that business support for the arts has increased from $22 million in 1967 to $436 million in 1979; that the arts are receiving an increasing share of business's overall charitable contributions (8.9 percent in 1970 vs. 13.3 percent in 1979); and that, in addition to providing greater amounts in support of the arts, companies have been contributing to a greater number of art forms. An analysis of the "business dollar" in 1979 found that museums received 19¢ of each dollar given, followed by 17¢ for cultural programming on radio and television, 12¢ for symphony orchestras, 10¢ for art or cultural centers, 7¢ for theaters, 7¢ for art funds and councils, 5¢ for art exhibits, and 23¢ for other art forms and activities.

Strauss points out that in spite of an often strained economy during the '70s, the business community assumed an increasing share of the responsibility for supporting the arts. However, he cautions us not to expect miracles from corporations. "We hope we can count on the same response from business in the decade ahead. But such support cannot be taken for granted."

It seems only fitting that the *Guide to Corporate Giving in the Arts 2* was made possible by grants from AT&T, the Mellon and Rockefeller Foundations, and the Phillips and Shell Petroleum Companies.

All in Order: *Information Systems for the Arts*, by Mary Van Someren Cok in consultation with Henry Bromelkamp, Ellen Thurston, and Thomas Wolf. Publishing Center for Cultural Resources, 625 Broadway, New York, N.Y. 10012. 192 pages, $7.95.

In late 1977 five regional arts organizations came to realize that their member state arts agencies were developing sophisticated information systems that were not compatible with each other, thus making impossible such useful things as centralized management

systems, computerized services, and the collection and analysis of national data. As a result, they commissioned a study to determine what information systems existed among public arts agencies and what was being planned, what information was commonly used by all such agencies, the feasibility of establishing a nationally compatible system, and how to go about developing it.

Four years later, on schedule, NASAA, which assumed management of the National Information Systems Project in 1979, has published this comprehensive book which includes a brief history of the project; a description of three basic types of information used by public arts agencies and for which standardized terminology has been developed (Mailing Lists, Grant Management, and Resource Directories); the nine steps required to change over from a personalized system to a standard system; and the system itself, called the National Standard for Arts Information Exchange. The National Standard identifies the information public arts agencies should be able to provide (and which they are frequently called upon to provide) and the format in which it should be available. The policies and procedures governing how information is obtained are left up to each agency.

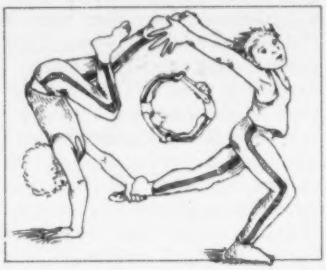


Illustration by Barbara Carter for All in Order: Information Systems for the Arts.

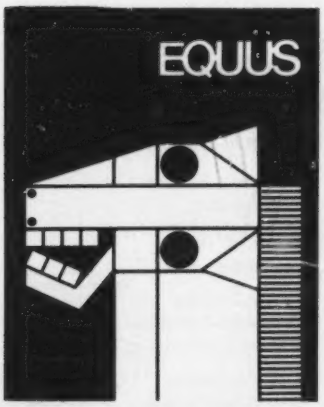
The book is written in clear language and is well-organized. No term is left undefined, no procedure left unexplained, and the arguments used throughout the book for adopting a standard system are persuasive—for example, the present variety of systems is compared to a national telephone system in which each city used a different method of choosing telephone numbers, understood only by the telephone operators and inhabitants of that place.

The National Information Systems Project, throughout its various stages, was funded by a grant from the Arts Endowment.

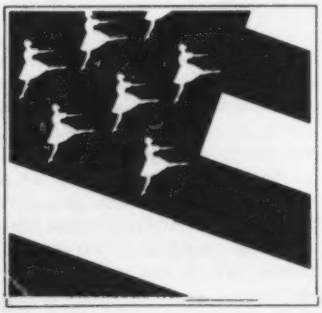
In Brief

Of several books discussed here that tell arts institutions how to put their best face forward, the glossiest is *Graphic Communications for the Performing Arts* (Theater Communications Group, 355 Lexington Ave., New York, N.Y. 10017; 152 pages, illustrated, $12.95). Edited by David J. Skal and designed by Robert E. Callahan, the book reproduces materials (15 pages in color) drawn from theater, dance, and opera companies around the country. Posters, letterheads, logos, fund-raising brochures, direct-mail pieces, and playbills show the variety of effects that can be achieved by skillful designers working with both large and small budgets. A strong theme running through the book is the importance of establishing a graphic identity for an institution—a logo or symbol, a typeface or style—that is used consistently to reinforce a company image. One designer cautions that this "identity system" should be rethought every three years, to keep the arts group looking fresh and dynamic.

From the Off Off Broadway Alliance comes a guide to printing and graphics called *Get Me to the Printer. . . On Time, On or Under Budget, and Looking Good*, by Mindy N. Levine with Susan Frank (OOBA, 162 West 56th St., New York, N.Y. 10019; 56 pages, $6.00). This is a practical introduction to the basics of preparing for the printer fliers, brochures, and simple posters. In clear and straightforward language it explains the various steps involved, the terminology and technologies used by typesetters and printers, how to prepare copy and later proofread and correct it, how to scale artwork and make a mechanical, the different ways a piece can be printed, and what to expect from each. Useful appendices outline newspaper and magazine advertising requirements; cite postal regulations; and list not-for-profit organizations that offer low-cost design, production, and printing services.



Theater poster for Equus *was designed by Gilbert Lesser.*



Elton Robinson created the illustration (above) for the Brooklyn Academy of Music's Dance America series. Both are reproduced from Graphic Communications for the Performing Arts.

A different sort of guide is the *Directory of Hispanic Artists and Organizations* (Association of Hispanic Arts, 200 East 87th St., New York, N.Y. 10028; 118 pages, $5.00). The listings of 319 individual artists and 55 organizations, spanning all the major art forms, are AHA's effort to respond to frequent requests for referrals of Hispanic artists in the New York area, according to editor Elba Cabrera Mondesire. In each case a brief summary in English tells what you need to know about an artist's experience, what an organization does, and how to contact them.

By the late 1980s high school enrollment will decline by 25 percent, and even today some 7,000 public schools have closed for lack of students. At the same time, many local arts groups face a paradoxical situation—expanding activities but inadequate space. How to get together these two natural allies—arts groups and boards of education in charge of empty schools—is the subject of *The Arts in Surplus Schools* (Educational Facilities Laboratories, 680 Fifth Ave., New York, N.Y. 10019; 32 pages, illustrated, $4.00). Written by Ellen Bussard and published in conjunction with the recent Arts Edge conference, the booklet frankly discusses such obstacles as zoning restrictions and the sell-to-the-highest-bidder mentality, but it remains an advocate for these arrangements. Its core is the 23 case studies of places where derelict schools have been converted into arts centers, from the famous P.S. 1 in Queens to the Forrest Avenue Consortium of artists in Atlanta.

TCG has also put out the *Dramatists Sourcebook* (126 pages, $6.95 plus $1.50 for postage), the expanded and updated version of TCG's annual booklet *Information for Playwrights*. "Every new play is a testament to the life of the theater," Arthur Ballet writes in his introductory essay, "Pity the Poor Playwright." And if one judges by the profusion of new plays, the theater has never been livelier. The postman delivers 1,800 to 2,000 unsolicited scripts a year to one typical theater, the Circle Repertory Company. Edited by James L. Leverett and David Izakowitz, the *Sourcebook* offers the playwright a concise roadmap through the thickets of getting his play onto the stage. It lays out such helpful information as sources of grants, contests and awards, conferences and workshops, but probably the most thumbed portions will be the detailed listings for 116 TCG theaters. Each theater tells its policy on unsolicited scripts, its special interests, the best times for submission, and whom to contact. Did you know, for example, that the Ironclad Agreement—that's a Pittsburgh company—is especially interested in "historical plays about the Industrial Revolution and/or entrepreneurs set about the turn of the century"?

From the Council

by Stephen Sinclair

Martin Friedman, Art Museum Director

Martin Friedman radiates intellectual rigor. Speaking rationally but passionately about the needs of the arts and the direction the Arts Endowment should pursue, he projects a scholarly austerity that commands attention. Consistently, and, yes, rigorously, he insists that the Endowment adhere zealously to its basic mission. "The primary concerns of the Endowment should be the nurturing of excellence, the support of high-quality creativity, whether from the individual artist or the arts institution. Everything proceeds from there."

Friedman's exacting standards begin at home. An art historian who rose quickly through the ranks of his profession, he has been director of the Walker Art Center in Minneapolis since 1961. In that time he has led the museum to eminence as the repository of one of the finest collections of contemporary American and European art—including, for example, works by such masters of modernism as Oldenburg, Segal, Noguchi, and Nevelson— and as one of the liveliest presenters of experimental performing art between New York and San Francisco. The Walker's exhibition program also features works by young artists making their museum debuts. And the Walker has been the originating institution of landmark exhibitions, like the first American showing of works from Picasso's estate—most of which were only later incorporated into the Museum of Modern Art's comprehensive survey of that artist's career.

It is one of Friedman's articles of faith that arts institutions should "set their standards high, live by those standards, and lead—working like mad to build audiences by educating them and involving them in the process of the institution's development."

Among the most important audiences these days, he points out, are corporations, whose willingness to support the arts may be a question of life and death in a time when government support is being curtailed.

"Directors and senior administrators of arts institutions should sit down with their counterparts in business and really explain their objectives," he advises. "Yet it is very important that the institutions not skew their goals just to attract support. That will only come back to haunt them. They have to overcome a lot of apprehension about the unconventional—which good art almost always is. They have to explain why the support of young painters, sculptors, composers, performers is important; why an institution can't constantly have blockbusters and audience-pleasers. And they are going to have to convince the business leaders that the arts have a salutary effect on their employees and on the health of their community."

Even the most persuasive arguments, however, may not work soon enough, Friedman fears. "It will take time to convince a broad range of corporations about the value of the arts," he says. "They are not going to step in and start filling the gap left by government cuts right away. Especially not in a time of bad economic news." Friedman believes, therefore, that the Endowment must husband its shrinking resources and make certain they are targeted as precisely as possible toward the support of high-quality art.

In recent years, local arts agencies and sponsors (or presenting organizations) have been clamoring for the attention of the Endowment. Their pleas for direct federal support have been heard at Council meetings. "Many local agencies do admirable work," Friedman says. "They are out there in the vineyards, being ardent advocates. But they vary in quality from extremely good to the less competent. The key issue in all this is peer review of grant proposals. People who are held in high professional esteem by their colleagues—not just known in their communities, but true professionals with knowledge and experience—should take the responsibility for selecting this one and rejecting that one. I'm not suggesting that there should be a single standard. Judgments are personal and will vary from state to state. But those making the decisions should be part of the critical community operating in that art form, whether it be dance or music or theater."

Friedman also sees enormous variation in the quality of presenters across the county. He argues forcefully for Endowment support of presenting organizations "committed to programming the arts in a coherent and cumulative fashion. The ideal presenting organization develops a relationship with artists, has a role in commissioning new work, and sets up interdisciplinary events. This kind of organization goes out and raises money for new music, new dance, new poetry, new opera."

Friedman's willingness to adopt strong positions on issues troubling the arts community reflects his belief that the National Council should be "not exactly a debating society, but more of a forum on national arts policy. Though it should not determine national arts policy, it should be where philosophical decisions are made about governmental involvement and emphasis as well as funding. We should be a clearing-house of ideas, ever alert to important stylistic directions and new energies in various art forms. We should be discussing the arts as much for their content as their cost.

"We should try to understand the aspirations of artists and arts institutions and on that basis articulate some long-range goals about the Endowment's role in assisting them."

National Council on the Arts

Kurt Herbert Adler
Opera Company Director/ Conductor

Margo Albert
Performer/Arts Administrator

Martina Arroyo
Concert and Opera Singer

Thomas P. Bergin
Educator

Theodore Bikel
Actor/Folk Singer

Willard L. Boyd
University President

Norman B. Champ, Jr.
Arts Patron/Trustee

Maureene Dees
Community Theater Director

J. C. Dickinson, Jr.
Museum Director

William H. Eells
Arts Patron/Trustee

Martin Friedman
Museum Director

Arthur I. Jacobs
Arts Patron/Trustee

Robert Joffrey
Ballet Company Director/ Choreographer

Jacob Lawrence
Painter

Erich Leinsdorf
Conductor

Bernard Blas Lopez
State Arts Agency Director

Toni Morrison
Author/Editor

I. M. Pei
Architect

Harold Prince
Director/Producer

Lida Rogers
State Arts Agency Director

James Rosenquist
Painter

Franklin Schaffner
Film Director

Robert Shaw
Conductor

Geraldine Stutz
Corporate Executive/ Fashion Leader

Jessie A. Woods
Arts Administrator

Rosalind Wiener Wyman
Arts Patron/Administrator

Letters

The subsidized set

I thought that the *Cultural Post's* "Art in the Marketplace" dialogue 'twixt Milton Gildsmith and the Spirit of Patrons Past was a most important one, in the current climate. Also, I noted with some satisfaction—for Spirit's point of view as well as for Lyric Opera of Chicago's pride—that the three-column-wide photograph of the Cafe Momus scene in the Met's telecast of *La Boheme* (used to illustrate the "pseudo-Socratic" piece) showed off our own sets and costumes for the Puccini perennial that our sister opera company in New York had on loan from us for that occasion. That magnificent physical production, which was originally presented in 1973 for many performances in our 3,600-seat Civic Opera House and which later served those eight million American televiewers so well, was made possible by a munificent gift (yes, Milton Gildsmith, a subsidy) from a man whose memory we cherish, the late James C. Hemphill—our Chicago Opera Spirit of Patrons Past.

Danny Newman
Lyric Opera of Chicago

About that turkish wife

The *Cultural Post* is very useful to me in my work of counseling faculty members about grant prospects.

Thank you, too, for features like the one on poet Josephine Miles (July/August 1981). I was surprised, though, to turn a few more pages and find the sexist headline: "The self-effacing artists who make foreign literature accessible to all of us need patience, imagination, perhaps a Turkish wife."

Why not "spouse"?

Hope I'm not the only reader who responds negatively to that one!

Kathryn Christenson
Grant Coordinator
Gutavus Adolphus College
St. Peter, Minn.

No sexism intended. We prefer "husband" and "wife" to "spouse" because they are more precise terms and the headline refers to a specific example in the article.—**Ed.**

Beyond bebop

I'd like to correct an error on jazz history that appears in your Sept./Oct. *Cultural Post* ("Viewpoint: Aida Chapman"). Ms. Chapman says, "When I first came to the Endowment, I was a purist. I was a bebopper—Charlie Parker, Max Roach, John Coltrane, et al."

Coltrane was not a bebopper. He was, in fact, one of the most influential musicians in bringing music out of the bebop era.

Elizabeth A. Donnelly
Arlington, Va.

Less is as much

Congratulations on your "new" *Cultural Post*. I noticed that you have no real cover, no color, and thinner paper, but I like the new austere appearance. In fact, in these tough economic times, I think it is appropriate. I buy the magazine for its reporting of Endowment news—and that is as thorough as ever.

Virginia Reinhart
University Park, Md.

To our readers

Beginning with the current issue, the basic price of an annual subscription to the *Cultural Post* will rise from $10 to $11. As a glance at the subscription form below will confirm, other price increases are: $13.75 for a foreign subscription; $2.50 for a single copy delivered in the U.S.; and $3.15 for a single copy to a foreign address.

These changes result from a ten percent across-the-board increase, ordered by the Public Printer last September, in the price of all publications sold through the U.S. Government Printing Office. The Arts Endowment, like all government agencies, is in the hard-to-explain situation of publishing a magazine whose prices are determined and subscriptions handled by a different agency altogether—GPO.

Since we believe in getting the most information out to our readers at a reasonable price, we are not pleased with the change. In fact, we've made the usual protests to GPO, but to no avail.

On another front: We've discovered that, due to a printer's error, a few copies of our Nov./Dec. issue had some blank pages. Any subscribers who find an excessive amount of white space in that issue may receive a complete copy by writing to: Publications Office, National Endowment for the Arts, 2401 E St., N.W., Washington, D.C. 20506. Since we like to collect the evidence in these cases, please enclose one of your blank pages.

George Clack
Editor, the *Cultural Post*

Order Form *the Cultural Post*

Price: $11 per year (six issues)
$13.75 foreign
$2.50 single copy
$3.15 single copy foreign

Enclosed is $_____ ☐ check, ☐ money order, or charge to my Deposit Account No.

☐☐☐☐☐☐☐–☐

Order No. _____

To: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

VISA

master charge

Credit Card Orders Only

Total charges $_____ Fill in boxes below.

Credit Card No. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiration Date Month/Year ☐☐☐☐

Name First, Last

Company name or additional address line

Street address

City State ZIP Code

(or Country)

Please Print or Type

For Office Use Only

	Quantity	Charges
Enclosed		
To be mailed		
Subscriptions		
Postage		
Foreign handling		
MMOB		
OPNR		
UPNS		
Discount		
Refund		

National Endowment for the Arts
Washington, D.C. 20506
Mail Stop 550

Official Business
Penalty for Private Use, $300

Postage and Fees Paid
National Endowment for the Arts

First Class Mail

Grant Application Deadlines

Challenge Grants
(202) 632-4783
January 15, 1982
Application deadline

Dance
(202) 634-6383
January 15, 1982
Notification of intent to apply:
Choreographers' Fellowships
Dance/Film/Video
General Services to the Field
February 1, 1982
Notification of intent to apply:
Dance Company Grants
March 1, 1982
Notification of intent to apply:
Grants to Dance Presenters
April 9, 1982
Dance Company Grants
May 1, 1982
Dance/Film/Video
General Services to the Field
June 21, 1982
Choreographers' Fellowships
(including U.S./Japan Fellowship)
July 23, 1982
Grants to Dance Presenters

Design Arts
(202) 634-4276
May 25, 1982
Design Demonstration
Design Exploration/Research
Design Communication
Senior-Level Sabbatical Fellowships
Individual Project Fellowships
Entering Professional Designer Project Fellowships

Expansion Arts
(202) 634-6010
October 15, 1982
Expansion Arts Organizations
December 1, 1982
Services to the Field

Folk Arts
(202) 634–4282
January 2, 1982
Application deadline
February 15, 1982
Optional proposal deadline
April 1, 1982
Application deadline

Endowment Fellowship Program
(for arts managers)
(202) 634–6380
January 4, 1982
Summer Session
April 16, 1982
Fall Session

Media Arts
(202) 634-6300
February 1, 1982 (changed from August 10, 1981)
Video Artists' Fellowships
[contact Visual Arts Program (202) 634-1566]
May 3, 1982
Media Arts Centers
Services to the Field
June 1, 1982
Film/Video Exhibition
July 20, 1982
Radio Projects
September 1, 1982
American Film Institute Independent Filmmaker Program
September 15, 1982
Film/Video Production
October 8, 1982
Workshops and Residencies
November 15, 1982
American Film Institute-Arts Endowment Film Preservation Program

Museums
(202) 634-6164
January 4, 1982
Wider Availability of Museums Visiting Specialists
Fellowships for Museum Professionals
March 1, 1982
Special Exhibitions
June 28, 1982
Utilization of Museum Collections
Catalogue
Conservation
September 27, 1982
Collection Maintenance
Museum Training

Music
(202) 634-6390
January 21, 1982
Fellowships for Composers
Consortium Commissioning
May 28, 1982
Chamber Music and New Music Performance
June 1, 1982
Music Festivals
June 9, 1982
Centers for New Music Resources
Services to Composers
June 10, 1982
Jazz/Organizations
July 1, 1982
Music Professional Training
Jazz/Individuals
July 7, 1982
Solo Recitalists/Presenters and Career Development Organizations
July 16, 1982
Orchestra
August 2, 1982
Chorus
October 19, 1982
Music Recording
November 9, 1982
Fellowships for Solo Recitalists (woodwind, brass, percussion, and keyboard instruments other than piano)

Opera-Musical Theater
(202) 634-7144
May 25, 1982
Professional Companies
Regional Touring
Producers' Grants
Services to the Art
September 24, 1982
New American Works
Producers' Grants
Special Projects

Theater
(202) 634–6387
January 12, 1982
Fellowships for Playwrights
January 15, 1982
Large Professional Theater Companies
Professional Companies with Short Seasons
March 31, 1982
Intermediate Professional Theater Companies
Small Professional Theater Companies
Professional Theater Touring
Services to the Field
May 1, 1982
U.S./Japan Fellowship

Visual Arts
(202) 634–1566
February 1, 1982
Photography Fellowships
Video Fellowships
March 4, 1982
Sculpture Fellowships
April 23, 1982
Crafts Fellowships

7/6

NEWARK PUBLIC LIBRARY

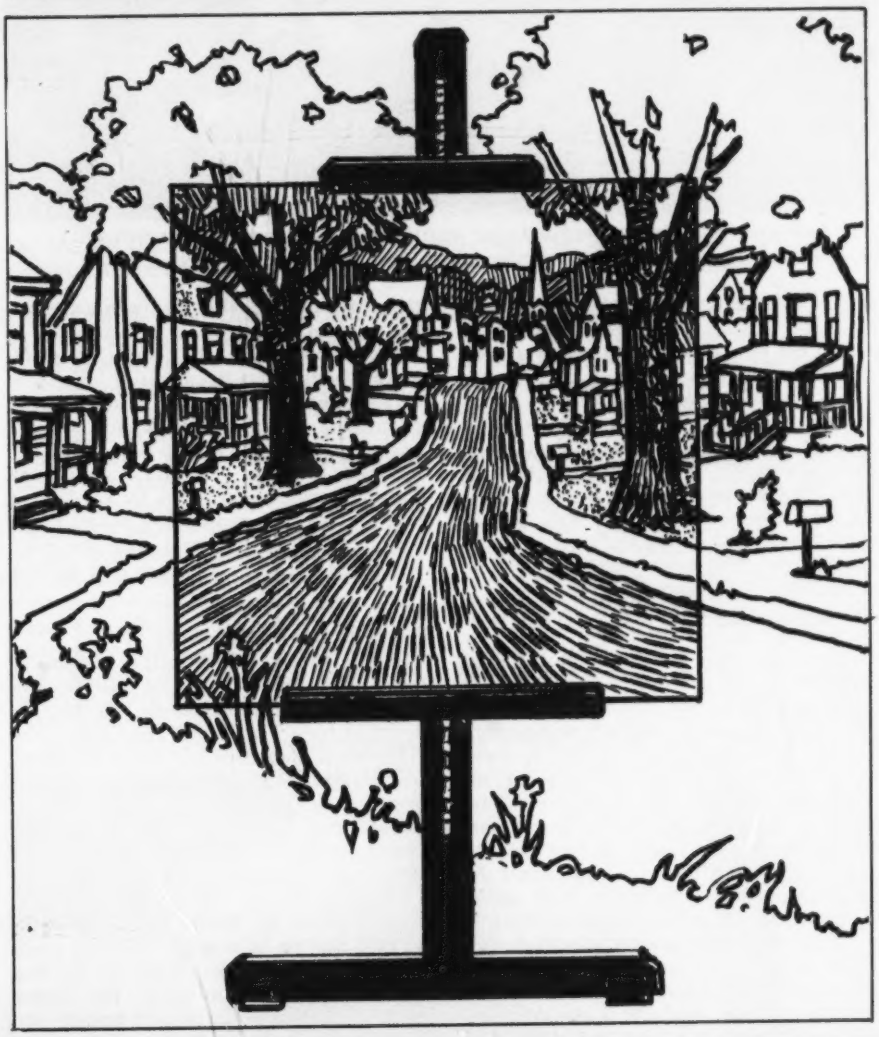
MAR 3 0 1982

U. S. GOVT. PUBS
DEPOSITORY 276

the cultural post

National Endowment for the Arts

Vol. VII No. 6 March/April 1982



Our Town Revisited

How local arts agencies make a difference.

by Nan Levinson

It's lonely in Schuyler County, Illinois; there are only 19 people per square mile, and it takes five hours to get to Chicago, three to St. Louis.

"I used to listen to people working with federal and state programs talk about small communities of 50,000 people, and then I'd look around here and know that there was no way for the little towns of one or two thousand in this area to take advantage of those programs," says Forrest Suycott, dean of fine arts at Western Illinois University in Macomb. "I've always felt that the university had a responsibility to act as a cultural center for the region. I didn't see where else the impetus would come from, so I formed an arts council to act as a catalyst and resource for the surrounding smaller communities."

In 1978 the Two Rivers Arts Council (TRAC) began. Today it is a consortium of local arts agencies in the seven counties bounded on the east by the Illinois River and on the west by the Mississippi.

"So many times, externally imposed programs are doomed to fail," says Suycott, "because the guts of the program don't have any relation to what the people have an affinity for. There's a hunger here; people are beginning to feel smothered by a synthetic

Inside

4 **The NISP Connection**
The National Information Systems Project promises solid data—at last—on the arts.

6 **Artistic Associates**
New Endowment program helps freelancers set the stage for better theater.

12 **Viewpoint: Bess Lomax Hawes**
The Folk Arts program director explains why small cultures are worth preserving.

Departments

8 Money and Management
15 Books
16 Around the Endowment
19 From the Council
20 Panel Report
23 Opinion
24 Deadlines

New Expanded Money and Management Section —page 8

NF 2.11:

The LaMoine Valley String Band picks out traditional tunes at a community festival in Plymouth, Ill., sponsored by a member of the Three Rivers Arts Council.

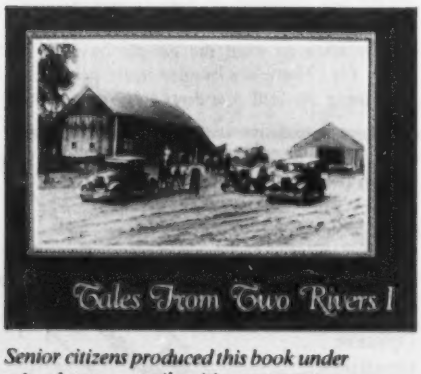
world, a synthetic culture, and they're trying to fight their way out."

Suycott, with the blessings of the university's president, sought out the movers and shakers and asked them to help form an organization. "Nothing formal at first, only a plan to develop arts activities in their own towns as well as in cooperation with the university." Suycott also did another smart thing: He hired Jerrilee Cain, who now divides her time as coordinator of arts development at the university and the Arts Council.

Cain shares Suycott's enthusiasm for rural life and values as well as his ability to be helpful but not too intrusive. Says Cain, "I went to a lot of chicken pie dinners. I talked to people who had some knowledge of the arts and the time to spend on the Arts Council. Our board is made up of bankers' and farmers' wives, amateur artists, a couple of people from the university, teachers. It's a mixed group, but there's always an invisible nucleus of energy, like in a hive of bees. We decide to do something and it gets done. No one person is responsible because everyone is."

A survey of area residents had shown that people were reluctant to drive more than 20 miles to an event and that they wanted performances by local groups rather than outside ones. Art to them, however, meant only the traditional western European forms. They didn't regard the quilts and carved duck decoys they crafted with uncommon skill as art. It was obvious that one role the university could play was to recognize and authenticate the art that was being created in the communities.

"Maybe people first have to own their own art forms in order to have the wisdom and confidence to accept and appreciate others," says Cain. "What we needed was to figure out how to build and enrich a fairly pristine culture from within."



Senior citizens produced this book under a local arts council writing program in seven Midwestern communities.

So TRAC offered a writing program for the elderly, planning to compile a book of local lore and traditions as a final product. Three hundred and fifty manuscripts were received from the older people of the region. Experts on local history selected the best, and the council published *A Tale of Two Rivers* this past August. With a minimum of promotion, more than 3,000 copies have been sold, and the Arts Council is now gearing up for its third annual writing contest.

There are other successes: A series of technical workshops fostered four new local arts agencies in nearby towns; university artists give performances regularly in the neighboring communities; and a project to document the 68 opera houses in the region, which date from the turn of the century, resulted in their recognition by the National Register of Historic Places. In May 1982 the Arts Council will host a conference on adapting indigenous buildings, such as the opera houses, for use as cultural facilities.

One of these opera houses is in Rushville, where the 3,200 people in town are now trying to buy and restore the building to its original grandeur. Rushville is also the home of Jerry Tyson, a barber and the newly elected chairman of TRAC. He too talks about the hunger for live arts events and thinks that the Arts Council has been essential as a resource. "It's the only way we have of getting certain things done—bringing groups to town, for instance. And the workshops have been a real shot in the arm for our theater group. We work well with the university, but mostly we take care of ourselves."

This theme of self-sufficiency is sounded over and over. The university helps support TRAC by paying Cain's salary, and the Illinois Arts Council also has been generous, having just named TRAC as a regranting agency. Beyond that, the council's $20,000 annual budget has been raised locally or earned; Cain hopes that sales of its book can eventually make it self-supporting. "I worked in cities for a long time before returning to this area," she says, "and I found that for every dime available for any kind of project there, you needed five dollars to get something done. In a rural area, for every dime you spend, you'll get five dollars back."

North of the Adirondacks

The Two Rivers Arts Council is just one of many local agencies becoming established in rural areas from Maine to the Pacific. Far north in New York State, just above the Adirondack Mountains and below Montreal, lies Malone, a town of 8,000 people and home of the Malone Arts Council and the Ballard Mill. The fate of the two organizations is so closely intertwined that it is difficult to talk about one without the other.

Once the site of a factory manufacturing heavy woolens, the Ballard Mill closed down in 1965 and sat in disrepair until ten years later when two visionary souls got the idea of turning it into an arts center. The Greater Malone Community Council bought the building and started two committees, one to work on restoration of the mill, the other to provide programs and services for the town. The latter became the Arts Council, which has just incorporated separately this past year.

The completed mill, in addition to running a hydroelectric plant which helps pay the bills, now houses several artists and craftsmen as well as offices, a theater, and a gallery used by the Arts Council. The council acts as a clearinghouse, service organization, regranting agency for the New York State

The Malone Arts Council brings a variety of performers to the upstate town of 7,800 people. Above, a violinist with the Syracuse Symphony plays during a 1979 concert.

Council on the Arts' Decentralization Program, and the major presenting organization for 50 miles around.

It has worked as a catalyst, too. "When I moved to Malone years ago, there was nothing," explains Gladys Chetney, chairperson of the council, "and it's been an uphill fight for us. We thought carefully about what would attract people, but it took some time. The schools guarded their prerogative in music and art at first, and we lost all our CETA positions this past year. It also took time to convince people that we wanted to fund things with artistic merit, not just entertainment value. And, of course, sometimes those who have lived here all their lives were reluctant to accept the newcomers."

But because of Chetney's efforts and skill in bringing and keeping people together, most of these obstacles have been overcome. Writers and mimes are now regular visitors to the region's schools, a new part-time director has been hired despite CETA's demise, and the council's catalytic effect has encouraged such developments as a still nascent regional consortium for more efficient touring and a new theater group in Saranac Lake, 50 miles away. And in case there was any doubt that the work of the Arts Council is in great demand, the 900 seats of the junior high school auditorium were all quickly sold for a performance of the Eglevsky Ballet two years ago; that means that over ten percent of the population turned out, a record unmatched in the cultural capitals of the world.

Jane Otis, the executive director, is also optimistic about the future. "We have willing volunteers and, even though this is a poor area, we're investigating more private funding in addition to the money we earn. We have a good reputation for the quality of our work."

What has been the effect of all this on the lives of artists and audiences in the North Country? "Our first director was an artist and he worked strange hours—24 hours straight, then a morning off—that sort of thing. That was hard for some board members to understand, that people could be productive without working nine-to-five," recalls Chetney. "But in the end, the exposure has changed the town's understanding of artists. People here now know real artists in the flesh, and they like that and look forward to seeing them when they come to the schools each year, for instance. And all this has changed the arts and their perceptions, too. It's made it a much more interesting place to live."

Formerly a center for manufacturing woolens, Ballard Mill in Malone, N.Y., now houses artists and craftsmen, a theater, offices, and a gallery.

On a Pacific island

Almost as far away as you can get from upstate New York and still be in the United States sits Hilo on the Big Island of Hawaii. Hilo is a town of 26,350 people perched precariously between the Pacific and a few active volcanos. Begun as a center for the workers on the cane plantations, it is today the capital of the island and site of the East Hawaii Cultural Council.

"The council began in 1967 when eight people each contributed a dollar for the incorporation fee, but we didn't do much until the early '70s," says the chairperson, Frances Sherrard.

"But there is a real renaissance of the arts on the Big Island now," says Susan Kelly who, with Danny Duffy, has just taken over management of the council's new center, "and the Cultural Council, which is part of it, has been successful in combining the established and the new."

Much of the credit goes to Sherrard, who seems to know everyone and be involved in everything of consequence in Hilo. She and another council member made it their habit to attend the weekly meetings of the island's county council to monitor what was happening in the arts. Largely because of their presence, the Cultural Council was able to arrange for the leasing of the old police station from the town at a dollar for each of the next 20 years. The building is a derelict but imposing structure which was designed by an island architect in 1932 and is now listed in the National Register of Historic Places. It fronts on a park in the center of town that was once a part of the grounds of the Hawaiian king's summer palace. A grant from the Endowment's Design Arts Program in 1979 allowed the council to examine the feasibility of the project and set it on its way. Now the council is launching a fund drive to restore the building and make it into a cultural center for the whole community.

"Having this center and paid staff—even part-time—will make a big difference," points out Sherrard. "Now we can be of real

continued on page 14

The NISP Connection

The National Information Systems Project promises solid data—at last—on the arts.

by George Clack

"Knowledge and human power are synonymous."—Sir Francis Bacon

In its first 14 years of existence, the Arts Endowment gave approximately $170 million in basic grants to state arts agencies which, in turn, supported more than 50,000 arts projects. That much we know in a general way. But how much of that money went to fund opera? How much for opera companies to commission new works? How extensively did companies match these grants with private contributions? What was the audience for these works?

These are fundamental questions for anyone attempting to understand the effect of government funding on opera, but the answers are not available. A problem arises as soon as one tries to compare data from one state with those of another. A commissioned opera that New York classifies as a "Commission" under its Music Program would be a "Creative Project Grant" under Individual Artists in North Carolina. In Pennsylvania, the same grant would fall under "Grants to Organizations for New Work." Geoffrey Platt, the executive director of the National Assembly of State Arts Agencies (NASAA), likens the present diversity of tongues to "a United Nations in which someone has turned off the translating machines."

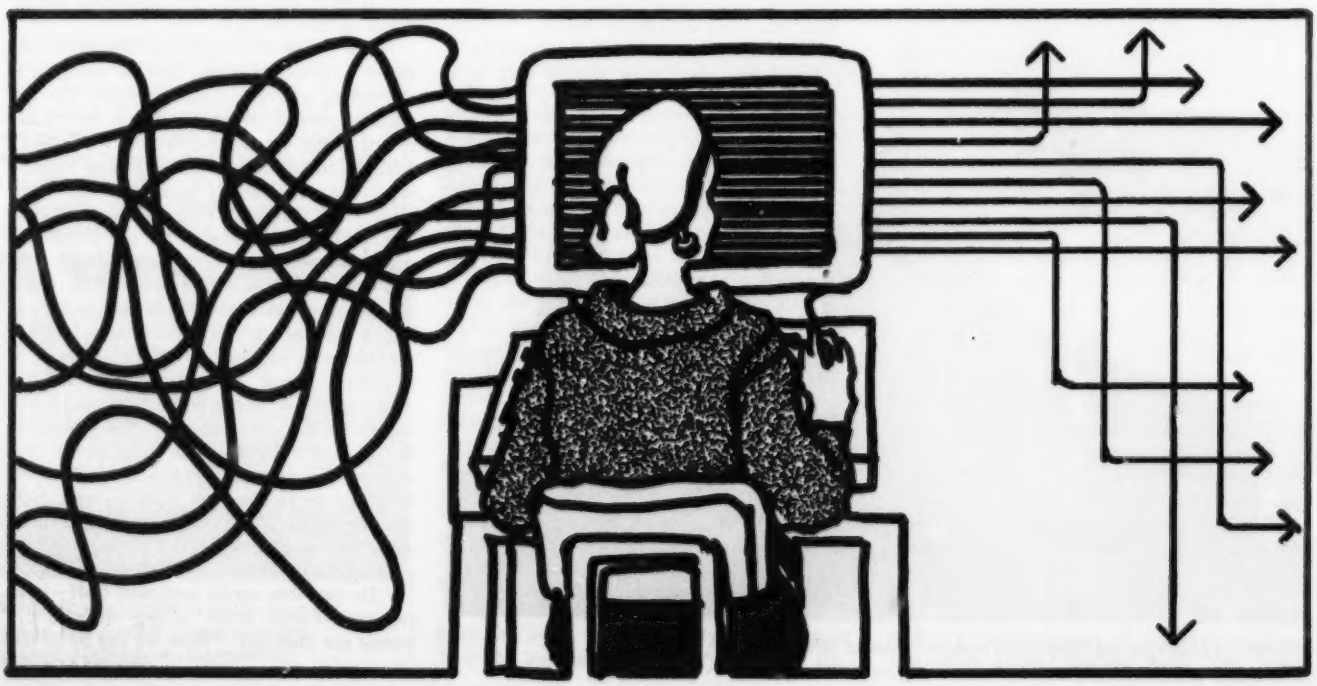
A solution to some of these problems, however, is at hand. The National Information Systems Project (hereafter known as NISP) holds out the promise of some day providing good hard nationwide data on the arts. While extraordinarily complicated to implement, NISP is simply a way of standardizing the methods state arts agencies use to collect information about their applicants.

Origins

The idea for NISP grew out of a rather casual discussion in 1977 among five directors of regional arts agencies about the value of computers in handling information. Unlike most late-night sessions, this one led to commissioning a study of public arts agencies' existing information systems by computer expert John Urice, who also made some recommendations on making these compatible. During that first year, NISP was under the wing of the New England Foundation for the Arts and its director, Thomas Wolf; for the last three years, the project has been administered by a special NASAA committee. Over the years the Arts Endowment has supported NISP and its implementation in the states with five grants totaling $552,310.

A book published by NASAA last year, *All in Order: Information Systems for the Arts*, marks the completion of the first stage of NISP—designing the basic system. *All in Order* explains the need for good information systems in the arts, summarizes the history of the project itself, and, most important, outlines methods of implementing the three systems that make up the new National Standard for Arts Information Exchange. They are:

- Mailing lists—The standard form has been designed to group respondents in five ways, thus making it possible to target mailings by both narrow groupings and very broad ones. A symphony orchestra, for example, might classify itself as an "organization-nonprofit" (in terms of status), an "artist/producer" (function), a "performing group" (institution), "music" (discipline), and as interested in receiving information on dance, music, opera, theater, and the agency's newsletter (content). By punching the right buttons, a state staffer can make sure the orchestra receives all appropriate mailings.
- Grants management—The standard defines 132 items of information that states might want to collect about their applicants. Twelve of these—such basic information as the amount of the grant and amount requested, Congressional district, artistic discipline, total cash expenses, the amount of in-kind contributions, and number of individuals benefiting from the project—are required. The rest of the items are optional; each state decides whether to include any of them.
- Arts resource directories—These are listings or catalogues of arts facilities, artists, arts organizations, sponsors, and the like. The 40 items about a performing arts facility might include such mundane but necessary facts as the size of the playing area, type of stage floor, permanent seating capacity, even the backstage telephone number. Using a state's computerized resource direct-



ory, a touring company could quickly find out which facilities in a given state are suitable and get mailing labels for them.

The NASAA committee chose to zero in on these three systems because, according to *All in Order*, "they were common to most agencies, and therefore provided occasion for crucial management improvement in many places. They also offered the greatest opportunity for national standardization, and could provide the kinds of information needed for national analysis of publicly funded arts agencies."

The book makes clear that while NISP is designed to run information efficiently through a computer, it will also work for manual information systems. In fact, the biggest stumbling block to implementing NISP, says Thomas Wolf, is "overcoming the notion that if you buy a machine, a computer, all your problems will be solved. When you implant NISP, it means reordering the entire administrative operation of an agency; staff people's functions will change."

Mary Van Someren Cok, the project director for NISP, and computer consultant Henry Bromelkamp are now making on-site visits to arts agencies and explaining how to implement the system. "We are uncovering what a huge task it really is," says Mary Cok. "There are so many little aspects to revising your application forms or logs; it's not as simple as reading a book and setting up a card file or a computer."

Immediate hurdles

To be of value, NISP will require uniform judgments by the staff people in 56 state and 8 regional arts agencies who feed the information into the system. If, for example, an arts group receives two different grants from a state arts agency under slightly different names (maybe one has an "Inc." tacked on) and a staffer keys it into the computer that way, the computer will classify it as two different organizations. That's one reason why Nash Cox, director of the Kentucky Arts Commission and current head of the NISP committee, says, "The information is only as good as the people along the way who are cataloguing it."

The goal is that every state and regional arts agency comply with NISP by the fall of this year. The Endowment itself is now seeking approval from the U.S. Office of Management and Budget to use a new final grant report form, based on NISP, in fiscal 1983. The change, in effect, would give the force of law to the grants management portion of what is now a voluntary standard.

"Some states started early with computers, some bought in at a later stage of NISP, and some are still reluctant," says Wayne Lawson, director of the Ohio Arts Council, an agency that began to investigate a computer before NISP. Ohio has its grants management and mailing list systems in place, and is now working on one for resource directories.

Lawson believes that the pangs of conversion are well worth it. "Last year we gave about 2,000 grants," he says. "That means the new system has saved us endless hours in getting ready for our panel meetings, then our council meetings. When somebody asks us, 'How many theaters in the five southeastern counties of Ohio did you fund?' we can pull an accurate answer out of the computer in a timely way."

State arts agencies constantly field a mishmash of inquiries—everything from the state legislator's proverbial, 'What have you done for my district lately?' to an arts council's plea for the names of sculptors who might be interested in a residency, to a touring dance company's request for a list of performing halls with at least a 400-seat capacity. A chief selling point for NISP has always been that it will help each state put its own house in order. "NISP will enable state arts agencies to do what they need to do routinely, without the crazed atmosphere," in Mary Cok's words.

Perhaps the greatest danger for NISP in the immediate future is the level of expectation it has engendered. There are still some fundamental policy issues that have to be decided by the NASAA committee. Most obviously, what will NASAA's role be in the future administration of the system? "It means managing the transition from a funded to an unfunded project," says NASAA's Geoffrey Platt. "How do we maintain NISP with our own resources? Another set of issues the committee will have to resolve are legal ones—how might all this information be used and who can have access to it?"

One practical problem many states have run into is that they are already hooked into their state government's own recordkeeping system. Or, being required to use the state's computer, they may find it difficult to convince its guardians to put in a special program for NISP. As a result, some states have banded together to use a computer operated by their regional organization. The Affiliated State Arts Agencies of the Upper Midwest, the Mid-America Arts Alliance, the New England Foundation for the Arts, and, most recently, the Mid-Atlantic States Arts Consortium offer this service to their members. In New England, for example, the foundation, which owns the computer, will do NISP mailing lists and grants management information for a service fee. Two of the region's six states even have their own terminals to feed information into or pull it out of the foundation's computer. All six, however, still do their fiscal bookkeeping according to each state's own system.

A final caveat that any researcher will quickly discover is that only 12 items of grants management information are required under NISP. Some states may choose to include such interesting facts as the applicant's income while other states may not. Obviously, in devising NISP, the NASAA committee had to weigh costs against benefits. "Every time you add an item, it adds to the cost," explains Nash Cox. "Each addition means more complex forms for applicants, more clerical work for everybody. We tried to include as 'necessary' only those items that are particularly appropriate to the states as a class. The most critical decision for each arts agency really occurs right at the beginning: How much information do you require in addition to that?"

Of course, the system is not set in stone; NASAA has devised a procedure for amending NISP should add-ons become needed in the future.

Thomas Wolf, who once promised an Endowment panel that NISP's first stage could be completed in five years (it took four), believes it is likely to be another five years before all the systems are debugged and banks of NISPing computers are churning out yards and yards of the solid arts data so lacking at present. Let us presume that the grants information in the Endowment's own computer has been made compatible with NISP by then. What is the ultimate usefulness of all those accurate figures?

"First," says Wolf, "is accountability. Once and for all, we shall have reliable data to answer the question, 'What have you done with the money?' Second is research. We at the New England Foundation do occasional studies like the recent one showing the arts' impact on the New England economy. Data collection for these is always a major undertaking; you can't go to an available pool or census of arts data. NISP will be the census that makes research much easier."

The end result—better policies

Geoffrey Platt points out that NISP "will give states much more ability to communicate with each other, to learn from each other. If a state wants to compare how much it spends for touring with what a similar state spends, it will be able to."

Anthony Turney, the Endowment's director of State Programs, sees NISP first in terms of advocacy. "Every other industry in this country has a sophisticated advocacy mechanism," he says. "The timber industry can provide Congress or anybody who asks with reliable, defensible information about every aspect of the industry. The arts are an industry; yet we cannot provide comparable data. As the competition for funding dollars increases, the arts will have to come up with more sophisticated, more quantifiable arguments for support, more than just the emotionally appealing idea that they improve the quality of life."

Good information is also essential to making good policies. "Endowment policy panels," says Turney, "have occasionally recommended new funding categories without any detailed knowledge about what the states are doing in a given area. The panel doesn't really know whether the new mechanism is redundant or complementary to the states' efforts. Arts decisions get made in a great information vacuum; we have quite understandably operated on an intuitive sense of need in the arts thus far. Now is the time to supplement that with facts. NISP is not a panacea, but it is a tool that will provide a firmer basis for making decisions."

Artistic Associates

New Endowment program helps freelancers set the stage for better theater.

by Stephen Sinclair

Even the most casual theatergoer probably knows the name Ming Cho Lee. Many can even associate the name with the versatile, multi-level sets Lee has designed for the New York Shakespeare Festival's Delacorte Theater in Central Park. He is justly famous for these and the many sets he has designed for other theaters and opera companies around the country over the past 20 years. These same audience members probably assume that, since Lee is famous, he is also rich. This is a big mistake.

"It is very difficult to survive as a designer, especially if, like me, you have a family," reports Lee, who has three college-age children. "In the nonprofit, regional theater, the going fee is $1,500 to $2,000 for a set design. I find it almost impossible to do a set in less than ten weeks." A little arithmetic shows where this leaves even the most talented designer's annual income. "It is possible to make a killing on Broadway," Lee concedes, "but it doesn't happen very often. And I, for one, find that being the hard-nosed negotiator, the show-biz businessman that you have to be in the commercial theater, saps my energy and makes it very hard for me to do my real work. So I work mostly in regional theaters, opera, and the very occasional Broadway show, and supplement my income by teaching."

Two years ago, the Theater Program's policy panel began to mull over the situation of artists like Lee. "We saw two aspects of essentially the same problem," remembers Gordon Davidson, artistic director of Los Angeles' Mark Taper Forum. "There was this cadre of mature theater artists having a hard time making a living. And the theaters were not getting from these artists everything they had to offer. A freelance designer, director, composer, would rush in, fill his job slot—do his specific task—and rush out to the next job. Even though he had gained, over the years, a great deal of aesthetic and intellectual experience of theater, he never had a chance to offer this more general wisdom to the theaters he worked for."

As a result of its discussion, the panel devised a new category of support, now in the middle of its first year, called Artistic Associates. The idea is to slow the pace for these artists by giving grants to theaters that want to develop at least a season-long relationship with one of them.

Among the grantees is the Yale Repertory Theater and Drama School, which has been able to corral Ming Cho Lee into devoting four days a week to the school, where he has been a part-time professor in the design department. Lee has also become a resource for Artistic Director Lloyd Richards. "Ming is helping with every play this season, so he has a good overview of the general plan," says Richards. "He's been a bulwark in solving budget problems, for example. Designs almost invariably exceed their budgets, and Ming has been able to show how we can shave costs without cutting into a design concept."

Lee is also working in other activities of the theater this year. "I've been able, for example, to be involved with the playwrights and directors in developing shows," he explains. "Just the other day I read a student's play—an excellent adaptation of a Conrad story. But there seemed to be an awful lot of sound and scenic effects that I found distracting. By the time I told him about my objections to these theatrical tricks, he'd already heard the same criticism from others and made the necessary changes, but I think it was useful for him to have a designer's view—and I found it exciting to be thinking about a play at that stage.

"This year I am also sharing with Lloyd the responsibility for defining the scope of the physical productions of Winterfest, where four new plays are mounted in what we call the second stage—a step up from the O'Neill Playwrights' Center workshop readings, though by no means full productions. My participation in the physical aspects has allowed the director to devote his energies more to the playwrights and actors."

Redesigning screenplays

Similarly involved in a theater's more general direction this year is Donald Cate, a San Francisco designer who has become an artistic associate at the Julian Theater. Like Lee, Cate has found himself counseling on the production of plays.

"Some of the scripts I've read for the theater are obviously film scenarios," Cate says. "The writers have no idea how to write for the stage, and that can be annoying. In some cases, though, I've been able to help writers and directors see how a piece might work in the theater. We recently had a reading of an adaptation of Jim Welch's novel called *Winter in the Blood*. There were dozens of scenes—starting with a street under a freeway and climaxing with the rescue of a cow stuck in the mud. I suggested to the director that it really wouldn't be very hard to do in the theater. We could have the freeway space in the beginning—sort of an abstract, *Our Town* setting, with refuse and beer cans and trash barrels, and that could be adapted to most of the other scenes, becoming a central image for the entire play. And we could also probably come up with some kind of animal-machine for the cow."

Cate is also designing part of the Julian's season this year and advising on the choice of designers for the remainder. In the meantime, his $14,200 grant is providing him a much better wage than the usual $100 to $500 he receives for sets from the small theaters he usually freelances for.

For lighting designer Arden Fingerhut, being artistic associate at the Milwaukee Repertory Theater has meant an opportunity to experiment with shifting her career away from the "insane lifestyle" of the lighting designer. "It is very hard to imagine spending a lifetime just working as a lighting designer," Fingerhut says. "I sometimes work on five or six shows in a five to six week period, meaning that I work on them simultaneously—and it gets very confusing as to where you should be when."

Instead of merely becoming Milwaukee's resident lighting designer for this season, Fingerhut has become the theater's unofficial representative in New York—her home—reading new plays and talking to playwrights whose work has potential for development at Milwaukee. She expects to be working on the development of some of these plays at Milwaukee's second stage—where workshop productions are done—and even perhaps to direct one. In the meantime, however, the grant has allowed her to pursue a less frenzied schedule of lighting jobs. One result, she observes: "a great improvement in the design work I *am* doing."

photo: Jed Kirschbaum

Composer Lance Mulcahy's versatility has come as a boon to Baltimore's Center Stage this season. He has composed a children's musical, spirituals, and '20s dance tunes.

photo: Richard Anderson

Shakespeare in Italy of the 1920s: Center Stage's production of Much Ado About Nothing *profited from the talents of two artistic associates. Dramaturg Warren MacIsaac helped edit the play to two hours of performance time, and composer Lance Mulcahy reinforced the period flavor with foxtrots, ragtime, and a crooned ballad.*

Lance Mulcahy's pace seems not to have slackened at all, however, since Baltimore's Center Stage enlisted him as an artistic associate. The Australian-born composer started off the season by writing the music and lyrics for a children's musical called *Griffin Griffin* that will tour Maryland's schools and hospitals this year. He then set to work on incidental music, two songs, and dance music for the theater's production of *Much Ado About Nothing*, the setting for which was Sicily just after World War I. Next came music for the hymns sung in James Baldwin's *Amen Corner*. In prospect still is an original score for Peter Shaffer's *Royal Hunt of the Sun*.

"I love the variety," says Mulcahy, most of whose previous work has been in he Broadway-musical vein. *Griffin Griffin* was basically contemporary pop. Then *Much Ado* called for foxtrot and ragtime for the dances with a sort of early-Prokofiev classical sound for the incidental music. And *The Amen Corner* requires a gospel sound."

Mulcahy seems to thrive not only on variety but also on a frenetic schedule—working on restaging one of his musicals for Princeton's McCarter Theater and fantasizing about starting a musical theater workshop at Center Stage even as he continues to compose for the theater's regular season. "Working here has certain advantages over Broadway, where I've had a few bad experiences," Mulcahy says. "There aren't the same expenses and outside interferences—paying the union requirements for stagehands and musicians who aren't necessary, having a producer say, 'We need a brighter opening number,' that kind of thing. Russell Davis [the playwright] and I got *Griffin Griffin* written in about four weeks. That would never have been possible in New York—not only because of the general atmosphere, but because they wouldn't even have wanted to do a children's play. There isn't enough earning potential to satisfy commercial producers."

Stanley Wojewodski, artistic director of Center Stage, appreciates Mulcahy's versatility. In a more general way, however, he likes the Socratic atmospehre created by having in close association with the theater a "number of people who are lively and passionate about theater, who force you to think in new ways. Even though the decisions finally stop with the artistic director, there's a kind of collective intelligence at work." Wojewodski includes in this theatrical think-tank Center Stage's managing director, Peter Culman; the associate artistic director, Jack Phippin; and the dramaturg, Warren MacIsaac.

Counsel to the artistic director

MacIsaac is affiliated with Center Stage this year through a grant from the Theater Program's Dramaturgen category, which, due to budget restrictions, is being folded into Artistic Associates in future years. A professor of drama at Catholic University in Washington, MacIsaac brings a scholarly perspective to discussions about the selection and staging of plays. "I've been doing a lot of reading for them, especially of new plays for their First Stage series of workshop productions," MacIsaac says. "I've also been calling Stan's attention to old, rarely produced plays like Ibsen's *Little Eyolf*. It's a wonderful play, but no one ever does it."

A friend of Wojewodski's since the director was an M.F.A. candidate at Catholic a decade ago, MacIsaac collaborated with Wojewodski on the production of *Much Ado*. "We worked very closely on choosing the setting and arriving at the proper tone for the play," Wojewodski says. "Warren was very good at clarifying certain elements of the play and at editing it. We shortened a number of scenes and even edited out entire characters."

Wojewodski describes the position of dramaturg as "a kind of in-house critic" and has noticed that having one makes an impression on outside critics. "Some of the reviews of *Much Ado* noted the quality of the program notes—written by MacIsaac, of course."

Another Endowment-funded dramaturg this year is William Oliver, another academic (a teacher at the University of California at Berkeley), scholar, critic, and translator. He is also a playwright whose works have received numerous college productions.

Oliver is advising San Francisco's One Act Theater, the only theater in the country that specializes in one-act plays. "I'm doing a number of things for them besides reading plays," says Oliver. "They recently committed themselves to a play that didn't have a script yet, only a treatment. That sounds to me like something you go to an osteopath rather than a theater for, but they asked me to work with the playwright on pulling together a real play. I've also been helping Peter Tripp [the artistic director] in putting together a season of exclusively American plays. This is not very easy since the form is not taken seriously by established American playwrights. It has become just a stage in a playwright's career—an exercise he does before becoming a 'real' playwright."

In fact, one of Oliver's roles as One Act's dramaturg is to encourage the development of the one-act form through contacts with other theaters and writers. One task has been to find a one-acter written by a contemporary black American playwright for the American season. So far he has a very demanding—too demanding he believes—piece by an American living in Sweden; and promising works by a woman "who can really write dialogue, but whose plots are right out of Porno 101."

Perhaps the most important duty that Oliver and the other artistic associates have is acting as a wise counsel to their theaters—offering the advice and expertise they have accumulated in the course of their jobs. These jobs, for the most part, play secondary rather than primary roles in the creation of a play or a season or a theater. But sometimes the actor in the "character" part knows more about the play he's in than the actor in the lead. And in that case the prudent leading man will listen to his fellow performer's advice.

Both Gordon Davidson and Lloyd Richards describe an artistic director's lot as a lonely one. A great deal of responsibility, after all, is heaped on that one person's shoulders. An artistic associate should, like Maxwell Perkins editing Hemingway and Fitzgerald, ease that burden of artistic creation.

Money and Management

Seattle Fund Drive Narrows Focus

The Corporate Council for the Arts, Seattle's united arts fund drive, has limited the number of arts groups it will support. Started in 1968, CCA collected $876,558 from 236 Seattle businesses last year, a 12 percent increase over the previous year. Under CCA's rules, an arts group receiving support is not permitted to solicit local corporations for operating funds, though it may seek business donors for capital fund campaigns or other special projects.

The money raised last year went to 21 arts organizations, ranging from a high of $180,000 for the Seattle Symphony to a low of $1,500 for the Bathhouse Theater. Seattle's big six—the symphony, the opera, the art museum, the Repertory Theater, the Pacific Northwest Ballet, and A Contemporary Theater—received 78 percent of the money.

Under CCA's new procedure, announced in February to kick off its 1981–82 campaign, corporate givers will know in advance which arts groups, probably 15 of them, will be funded and how much each will receive. The ambitious goal is to raise $1 million by June 30.

"What we're saying is that we want to invest the corporate arts dollar most effectively," says Robert Gustavson, CCA's executive director, explaining the change. "A comprehensive fund drive is a feasible idea when there are not many arts organizations. When CCA started, there were six large organizations and 12 or 13 small ones in the city. Now there are hundreds. The business community has some serious questions about whether so many arts groups lead to a duplication of services.

The Seattle Opera will continue to receive funding through the Corporate Council for the Arts.

"Hard and sometimes unpopular support choices are going to have to be made to ensure the proper maintenance of a well-managed and well-balanced cultural life for our future," Gustavson told CCA's corporate members at the annual meeting. "Trying to spread limited corporate-support dollars over too many ambitious and well-intentioned recipients will only mean that none will be funded properly."

CCA looks at several factors in deciding upon the final 15 and their amounts, but the underlying principle is earned income. Getting financial figures from such national service organizations as the American Symphony Orchestra League and the League of Resident Theaters, the staff compares Seattle institutions with their counterparts around the country. "If we find, for example, that the average earned income for major theaters is 67 percent of their revenues nationwide," says Gustavson, "and we discover that a comparable Seattle theater has fallen below 50 percent, we'd have questions for them. Our board of corporate executives has shied away from evaluating the quality of the product, but we do maintain files of the critics' reviews and are cognizant of artistic quality. It's just that our primary measure is an organization's ability to sell its product."

Fund-Raising by Computer

The article on NISP in this issue doesn't describe all the ways computers can help arts organizations go about their business more efficiently. The Mid-America Arts Alliance and the New England Foundation on the Arts, two regional affiliations of state arts agencies, have taken the next logical step: Working cooperatively, they have developed a program that allows their IBMs to improve their fund-raising efforts.

The computers help in several ways, starting with what New England Director Thomas Wolf likes to call a "tickler file." When the arts foundation submits a funding request to a corporation or a private foundation, the date is entered into the computer as well as any further information on the request as it progresses. Since Wolf likes to keep in touch with funding sources every three months, the computer prints out a list of funders ripe for a followup.

Henry Moran, director of the Mid-America Alliance, has a different tickler file. Moran's IBM is programmed to send a letter to funders in key cities six weeks in advance whenever an alliance-supported touring group is scheduled to perform in that city. The computer is also targeting funding sources to receive press kits on *Swingin' the Blues*, Mid-America's current public television series about the history of Kansas City jazz.

"This suggests a good sense of business acumen to the corporate executive," says Moran. "It also implies that our methods of accounting for the money will be just as crisp. Business people respond more positively to a business-like approach." Moran estimates that all the software for Mid-America's computer cost under $30,000 to develop.

The Mid-America Arts Alliance used its computer to publicize the Swingin' the Blues *television series.*

Wolf's computer also maintains an up-to-date directory of funding sources, a tool "that immensely simplifies fund-raising," according to Wolf. Basic information on a foundation or corporation—the person to contact, its areas of funding interest, its geographic interests—is entered into the computer. Since the computer already has information on all the New England Foundation's arts activities, Wolf gets a printout of what the foundation supports in each city where a given company has a plant. "When I go into the initial meeting, I can say, 'Here's what we do in all your cities,'" says Wolf.

On a recent visit to Union Carbide's regional headquarters, however, Wolf discovered that the company had plants in five New England cities that neither his staff nor the computer knew about. "Right in the other guy's office I called up our office and had our staff do a computer search on our grants in those five cities," Wolf recalls. "To be able to get that information in five minutes is very impressive to a corporate executive."

New Support for Young Artists

The National Foundation for Advancement in the Arts, geared to helping young or emerging artists, has been established in Miami. The new foundation, headed by Grant Beglarian, former dean of the School of Performing Arts at the University of Southern California, plans a series of joint programs in cooperation with other foundations, government funding agencies, corporations, and educational institutions. The foundation is the brainchild of Miami shipping magnate Ted Arison and his wife, who over the next two-and-one-half years will provide $5 million in seed money.

The Foundation's initial project is the Arts Recognition and Talent Search (ARTS), two weeks of auditions, performances, and workshops for budding writers, dancers, musicians, and other artists. Held in Miami in January, ARTS is an outgrowth of a program started two years ago by Educational Testing Service (ETS), the Princeton, N.J., organization that administers the College Board exams, under a contract with the U.S. Office of Education.

Through the program about 2,500 high school students apply to ETS each year, submitting slides, videotapes, and other samples of their work. Expert panels select 150 who come to Miami for the finals; 80 of these will receive prizes or scholarships of $2,500 to $3,000. The top 20 will be designated as Presidential Scholars, honored by the White House. "In effect, we bought the ARTS program from ETS, which has tested and developed the procedure," explains Beglarian, whose foundation now covers the yearly $400,000 cost.

ARTS is aimed at the high school student about to enter a professional arts training institution, but Beglarian is also planning separate programs for young artists at the graduate-school level and for those who have recently graduated and face the problems of starting an artistic career.

Just as important as developing programs is fund-raising, according to Beglarian, who hopes to secure at least $5 million to $10 million a year in assured funding for such projects. He sees national or regional corporations as the ideal co-sponsors for these programs.

"We have, for example, seven youngsters from Texas in the ARTS program," says Beglarian. "An oil company from Texas might find it very attractive to pick up the funding tab for these young artists. The beauty of it is that we could take responsibility for some of the less glamorous aspects of the program and give, say, Mobil top billing for supporting all the musicians in ARTS.

"There are also many small family funds around the country which may be sympathetic to young people, to arts activities, to regional interests. We could become the depository or conduit for a lot of estate funds, particularly in South Florida."

photo: Bob Harris

Participating in a nationwide talent search for young artists, this dancer recently auditioned for a scholarship under a program funded by a new Miami-based foundation.

New York City Opera Rolls Back Prices

Last fall Beverly Sills, who is general manager of the New York City Opera, wrote an open letter in the *New York Times* to her subscribers. "In the last few weeks my mailbox has been filled with letters from you," she said. "Unfortunately, it's not exactly what I'd call fan mail. Many of you are extremely upset by the increase in the price of our tickets. . . . So, as of today, I am cutting the cost of all City Opera subscriptions by 20 percent across the board."

The move was risky because, as Sills pointed out, the company had increased its revenues through the previous spring's price increase, even though attendance had dropped by close to ten percent. Anticipating a loss of box-office income as a result of the price cut, Sills promised to try personally to raise the difference. She was willing to take on the burden for the sake of performers' regaining their audience because "I know what it feels like to look out on an audience and see empty seats and this spring we want all of our opera lovers back in them."

By the close of the spring '82 subscription campaign, Sills's unusual response to the decline had paid off in the highest subscription renewal rate in the last ten years. "We're projecting 9,500 subscription orders for this season, as opposed to 8,500 last spring," reports Henson Markham, City Opera's financial administrator. (Orders of 9,500 translate into roughly 20,000 people in the seats.) "In dollars, that means $1.3 million, give or take $100,000, as opposed to just about $1 million last spring. And we'll have a lot more bodies—the main reason for the price change."

photo: Beth Bergman © 1981

Gianna Rolandi played The Cunning Little Vixen *during the New York City Opera's fall season.*

Iowa's Picture-Postcard Landscapes

Postcard-size artworks by 41 Iowa artists are now touring the state in an effort to bring fine art before the public. The postcard exhibition, the second organized by the Iowa Arts Council, is similar to projects conceived by other state arts agencies in recent years, notably in Kansas and New York.

One hundred forty-two artists submitted 230 tiny works for this year's competition in Iowa, and the jury selected 48 works for touring. The arts council also sells a color packet of 12 postcards for $4.

The artists do not get paid for their participation *per se*, but most of the works in the exhibition are for sale. "More than generating money in any immediate way, the idea is to get art circulating among people who normally wouldn't see this kind of work," says Anne Larson, of the arts council's staff.

Low-Cost Legal Aid for Artists

Two San Francisco writers recently got into a tussle over a screenplay they had decided to write, copyright, and sell together. One, feeling that she had put considerably more effort into the work than the other, became dissatisfied with the co-authorship credit they had agreed upon. Soon, each writer's attorney was sending menacing letters to the other, and the dispute appeared headed for the courts.

At this point one writer sought additional advice from the Bay Area Lawyers for the Arts, a nonprofit service organization that matches volunteer lawyers with artists who have legal problems, and quickly discovered BALA's new Arbitration and Mediation Service. Now in its second year, the service offers a quick, uncomplicated way of resolving disputes and avoiding the costs of litigation.

Under the program, each side pays a minimum of $20 or three percent of the amount of money in dispute according to Alma Robinson, BALA's executive director. (Even this nominal fee may be waived for low-income participants.) For that price BALA volunteers, trained in mediation and arbitration, will hold a hearing that gives each side a chance to explain the background of the dispute, air emotional points, and propose solutions.

In the case of the two screenwriters, the three-hour session led to an agreement whereby one writer would be credited as the author and the other termed a consultant for the screenplay; the financial aspects would be shared equally; and, most important, they could go ahead and sell it.

"Often, particularly where you have a collaboration between artists, our adversarial legal system doesn't serve the true interest of either side," says lawyer Alma Robinson, BALA's executive director. "People get into tremendous hassles about small things and their positions harden."

Another advantage of the BALA procedure is the speed with which arguments can be resolved. Robinson cites the case of a dance company and a local performing hall that disagreed about which organization should have top billing in the publicity material for an upcoming performance. The mediation hearing brought an immediate agreement, allowing the show to go on as scheduled.

In the service's first year, BALA handled 44 cases, the most common disputes involving landlords and tenants, ownership of artistic property, and interpretation of contracts. This year the case load has tripled.

Robinson distinguishes between mediation and arbitration procedures. Mediation is a less formal, voluntary procedure most useful when the two parties have to keep up some sort of working relationship. Frequently in mediation BALA can resolve the issue before a hearing is held.

Binding arbitration is a formal legal procedure, authorized by state law and sometimes written into contracts. Only three of the cases so far have gone to arbitration, but Robinson believes this number will increase as BALA's attorneys include arbitration clauses in the contracts they draw up for artists.

The volunteer arbitrators and mediators, who receive a $10 honorarium for the time they spend, tend to be lawyers, arts administrators, and working artists. The ideal session includes one legal expert and one arts person as mediators. Although some have extensive experience in other fields of arbitration, all undergo a BALA training program.

The Ford Foundation and the Endowment's Inter-Arts Program ($10,000) jointly funded the Arbitration and Mediation Service as a model project during its first year. This year San Francisco's Zellerbach Family Fund has co-funded it with the Endowment.

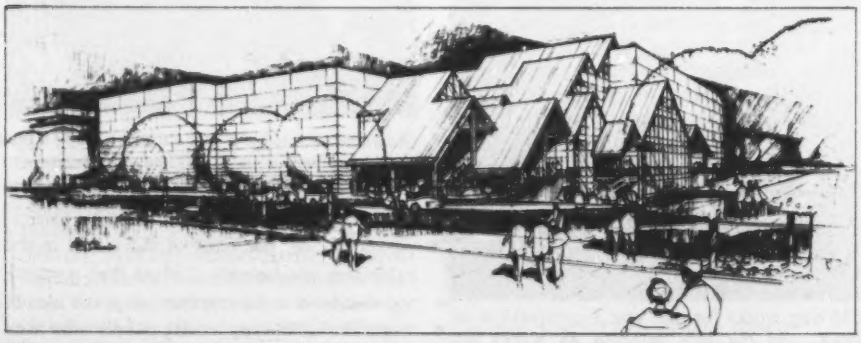
Arts Checkoff in Oregon

Last summer the Oregon state legislature passed a tax checkoff bill that will soon bring in added revenue to the Oregon Arts Commission. Under the new law, the country's first tax checkoff for the arts, taxpayers receiving refunds may designate $1, $5, $10, or any other amount for funding cultural facilities.

Any money raised by the checkoff is earmarked for cultural facilities, a funding category the commission has never offered before. Grants may go not only for construction costs or architectural studies but also for an arts group to lease a theater or purchase equipment such as lighting systems. The first round of grants is planned for this fall.

How much new money is the checkoff likely to generate? Peter Hero, executive director of the Oregon Arts Commission, points out that if half of all Oregonians who get tax refunds give a dollar, the commission would receive $400,000. A similar checkoff for a state wildlife fund brought in $350,000 last year. Of course, both checkoffs are on the tax form this year and, in a sense, competing for the taxpayer's affection.

Since the law allows the commission to use a portion of the expected revenues to promote the measure, a public relations firm has been hired, and a governor's press conference held to kick off the campaign. Public service announcements are on the air, and symphony-goers and other arts enthusiasts find their programs stuffed with fliers.



When voters passed a bond issue to finance the Eugene Performing Arts Center, they encouraged state legislators to support an income-tax checkoff measure to fund cultural facilities.

Peter Hero views the checkoff with mixed feelings. "This idea makes sense as a one-shot deal for funding some specific purpose like setting up an endowment for cultural facilities," he cautions. "As a year-in, year-out way to fund the arts, it raises questions. If it is successful and you're in a state where the arts budget is not in good shape to begin with [Oregon ranks 49th in per capita state arts funding], then you run the real danger of legislators' seeing the checkoff as a replacement for state appropriations. But the worst thing that could happen is if it doesn't generate much support. The legislature could take it as a sign that the arts are not as popular as everyone thought."

In the U.S. Congress, Rep. Fred Richmond (D.–N.Y.) has introduced a similar arts checkoff bill every year for the past five, but the measure has never reached the hearings stage. During the last Congressional session, several other versions of the arts checkoff were introduced, one by Rep. John Hammerschmidt (R.–Ark.) and the other by Rep. James Sensenbrenner (R.–Wisc.). On the Senate side, Sen. Charles McC. Mathias (R.–Md.) has also launched an arts checkoff measure; the Senate Finance Committee held hearings October 30 of last year on this bill and on a checkoff for the Olympics. These Congressmen and legislators in other states will be watching the results of the arts checkoff in Oregon, a small state that could become the laboratory for a wider experiment.

Private Developer Pushes Public Artworks

ICOS, an international development firm based in New York City, plans to include artworks in a ten-year project that will eventually transform the old Boston Navy Yard into residential housing and commercial waterfront property. So far three artists have created four sculptures for Constitution Quarters, now an apartment building renovated by the company's Immobiliare New England division, but formerly the shipyard's massive machine shop.

"We personally believe in support for art beyond government handouts," explains Arturo Ressi, the company's executive vice president who conceived the idea of a sculpture contest for the first building renovated. "We feel there is no substitute for art in improving the quality of life in residential areas."

A chance conversation between staff members led ICOS early in the project to the Artists Foundation, the local arts group that helped the development firm select artists for commissions. (Started in 1973, the foundation runs a variety of fellowship, residency, and technical assistance programs for visual artists in the Boston area.)

The foundation put together a panel, consisting of an art historian, a sculptor, and Ressi himself, to comb through its slide registry and select artists whose work might be appropriate. Invitations to participate were sent to 50 sculptors, and about 35 eventually submitted proposals. The panel then selected six finalists who were paid to build a model, with three finally chosen to execute their designs.

Ressi is particularly keen on choosing work scaled to the space available in each building. For the machine shop-apartment complex with its soaring interior spaces, New York sculptor Bill Jacobson did two large wall pieces to hang in the entryway. Made of 200 or so glued-together wooden molds left over from the navy yard's glory days, the works resemble abstract jigsaw puzzles, but at the same time they introduce visitors to the building's history. Boston's Chuck Holtzman assembled larger wooden molds into a free-standing wedge shape for the lobby, while Mario Kon, also of Boston, created a 700-foot-long hanging fabric piece that floats aerily through the lobby and atrium.

The apartment residents approve of three of the works, but there is much disagreement about the Holtzman, a happy state of affairs as far as Ressi is concerned. "Generally speaking, good art, by its nature, is not liked by everyone," he says. "The more original the work, the more likely it is to create controversy. I also find it a nice change when our tenants discuss the merits of art with me, rather than complaining about leaky windows."

ICOS has not allocated a fixed percentage of renovation costs for artworks, but plans on commissioning whatever seems right for each building. Ressi estimates the costs of running the selection process and commissioning the pieces for Constitution Quarters were between $70,000 and $90,000.

For the next building, a condominium, he plans to commission three smaller works by art students. "If we get a good response from tenants, if they want to participate in art," he says, "we would like to have an artist in residence in the building."

Developer Arturo Ressi conceived of placing public artworks in the redeveloped Charlestown Navy Yard, and Susan Channing, of the Artists Foundation, helped run the selection process.

In Pursuit of the $5 Million Donor

"Immortality for Sale: $5,000,000," teased the ad in the *Wall Street Journal* of last December 14. The Center on Contemporary Art (COCA), the copy explained, is looking for someone to donate that amount for "a substantial, well-sited pavilion of art" that "will bear your name for as long as it shall stand."

Seattle-based COCA is a new organization, founded by a group of 40 artists and gallery owners and dedicated to presenting and supporting new activity in the visual arts. The 18-month-old group has a full-time director, rotating curators, and an excellent donated site for an exhibition space. Its first exhibition, a six-month installation by light artist James Turrell, opened in an old wax museum in Pioneer Square on January 28.

By mid-January, one month after the ad appeared, nobody willing to donate $5 million had stepped forth. But, of course, that's not exactly the point. "We wanted to get the most publicity mileage for our dollar, to put the East Coast on notice that we exist," explains Carole Fuller of COCA. So far the $800 ad has paid off in a spate of national publicity—newspaper articles and an Associated Press radio story. Several prospective contributors have even contacted the center, albeit none with $5 million in hand.

Cabbies Become Arts Ambassadors

Indianapolis cab drivers have received invitations to special free events at the Indianapolis Symphony, Museum of Art, and the Indiana Repertory Theater, courtesy of the mayor's office. Part of an overall city awareness campaign, the events are aimed at making the city's visitors more conscious of the arts attractions in town. Mayor William Hudnut "feels that the first and last person visitors see is the taxi driver, and a lot of people talk to cabbies to get the feel of a city," says David Blackmer, head of the public relations firm that conceived the campaign for the mayor.

photo: Joe Young

Indianapolis Mayor William Hudnut discusses the city's arts image with a local hacker.

A group of about 50 hackers plus their families attended the one-hour symphony concert and the museum tour; the Indiana Repertory Theater has scheduled a 30-minute musical review for them in April. It's hard to measure whether Indianapolis cabbies are more boosterish about the arts these days, but Blackmer says, "We feel we have one of the finest orchestras in the country, yet it's the best-kept secret in town. The majority of the cab drivers had never heard the symphony before. They loved it."

Viewpoint: Bess Lomax Hawes

The Folk Arts program director explains why small cultures are worth preserving.

photo: Berkeley Folk Music Festival

Bess Lomax Hawes

Bess Lomax Hawes likes to tell the story of Mississippi John Hurt, the great bluesman who was "discovered" late in life and became something of a star on the college campus-folk festival circuit in the 1960s. "This is my friend who discovered me," John Hurt used to say, introducing his manager on stage, "but the funny thing is, I was never lost. I was right there in Avalon, Mississippi, all the time."

In a lot of ways, that's true of the folk arts in general. They've been so much with us all the time that we Americans tend to take them for granted, often not even thinking of them as art.

Bess Hawes, who became the first director of the Endowment's Folk Arts Program in 1977, has been a master of quiet persuasion in making the Endowment and the rest of the arts world aware of the value of the folk arts. She comes by her zeal in the time-honored folk fashion. Her father was John A. Lomax, for years the honorary curator of the Archive of American Folksong at the Library of Congress. Starting as a field researcher for her father, Hawes, now 60, went on to graduate from Bryn Mawr and, later, get a Master's degree in folklore from the University of California, Berkeley. She's made films on Georgia's Sea Island singers, a traditional Missouri fiddler, and black children's games. Before joining the Endowment, she was a professor of anthropology at California State University at Northridge and the deputy director of the Smithsonian's Festival of American Folklife

Q The Folk Arts Program funds some kinds of art—such as crafts and music—that is also funded by other Endowment Programs. How is the art funded by Folk Arts distinct from the rest?

There are two different kinds of art that are known as folk arts. That presents us with a lot of problems until we get straightened out which kind of art we are talking about. Some scholars define folk art as the naive productions of the untutored. They are thinking mostly of visual arts, but the same principles apply to the various performing arts as well.

Q These would be the lone geniuses like Simon Rodia, who built the Watts Towers?

They are lone geniuses who follow their own internal visions. They are often touched by God. They produce with the same single-minded intensity of inner purpose that any of your fine arts geniuses do. They are the same kind of people, as far as I can tell. They are just working without the benefit—if it is a benefit—of complex instruction, and very often they are inventing the art form themselves. There is a lady who recently died in Mississippi who reinvented Pointillism. Her paintings are simply gorgeous. She never heard of the original, probably never saw a Seurat.

Q What is the other kind of folk artist?

The other definition of folk arts comes out of the disciplines of folklore and anthropology and has to do with the traditions through which groups identify themselves. Every group produces art that, in effect, makes a visible definition of itself—or audible or tactile or whatever. Some groups emphasize music, some visual arts, some story telling or other verbal arts. But you can distinguish and define the group by the nature of the art that it produces. In the U.S. we have a whole bunch of different groups with which we can identify ourselves simultaneously. Most of us identify ourselves by religion, by ethnicity, by geographic locale, and, very important, by occupation.

I once ran into an English fellow who said that he found people seemed rather presumptuous in the United States. "They always ask me, 'What do you do?' In England I travel on the same train every morning with a bunch of fellows, and we talk and we carry on. I have been doing this with the same group for twenty years. I don't have any idea what they do. That would be absolutely impossible, intolerable, in fact, for Americans."

Americans can move back and forth between a number of identity markers. Usually they will pick out one or two of those and will practice and keep active the ones that express their down-home, first-line feelings about themselves. This definition of folk art differs from the other one in that the group, rather than the individual, is in a way the purveyor of the art form. Joan Baez once asked Almeda Riddle, the great ballad singer, why she, Joan, sounded so different from Almeda when singing the same songs. "You get in front of the song, Joan, and the audience hears you," Almeda said. "I present the song, and the song is in front of me."

Q We are accustomed to thinking of originality in art as one quality Endowment panels look for. In judging this second kind of folk art, what does a panel look for? It seems to me that the word you might substitute for "originality" is "authenticity."

We do substitute authenticity, as a matter of fact. We also substitute expertise and profound knowledge of the tradition.

Q Must the artist be from the group that has the tradition? Let me ask that another way: When Pete Seeger was appointed to the Folk Arts Panel, the *Cultural Post* ran an item that described him as a folk singer. We got a letter saying, "Pete Seeger is *not* a folk singer; he is a singer of folk songs." How does the panel feel about that distinction?

It is a real distinction. Pete Seeger would be the first to tell you that. When he sings a Japanese song, he does not sound like a Japanese singing that song and he does not try to. He transmutes those songs into a kind of generalized American singing style and often into a specific Pete Seeger style.

The panel has taken the position that the most critical problem the Folk Arts Program faces is the preservation of the authentic. It feels that the so-called "revivalists"—the secondary learners—will probably be able to take care of themselves without requiring federal support, but this is a topic that comes up at almost every panel meeting. We worry about it because we often have to deal with this strange situation: Very often you find the local young people from a traditional

background saying, "I don't want to learn this old stuff. I'm going to go off to the big city and learn to be a rock singer." It is the young rock musician, by contast, who often decides to dedicate his life to preserving the old music tradition.

So the topic arises—not just over mountain music but with blues and ethnic traditions and visual arts. The Program was, in my view, beginning to work out techniques for more active support of this secondary tradition. With less money, I don't know whether we will now. The authentic is still endangered, and it is more endangered than the secondary tradition.

Q You said that some of the young people don't want to continue the traditions. It seems that the villain is the media, mass culture. As our country becomes steadily more homogenized, these individual folk artists are dying out. Are you fighting a losing battle in that sense? And, if so, why?

I think everybody in the Program and everybody on the panel would have a different answer to that question. From the aesthetic point of view, I feel that none of these artistic traditions would have reached their stage of development without the contributions of a large number of people who have worked to shape and refine just how a particular song is sung, and how a basket is woven, and how you hold your foot in a particular dance. These represent small aesthetic systems that result from the creative contribution of an awful lot of people going back through history, sometimes very far—thousands of years. I think we are very careless to dismiss those simply because they are not in the fashion at the moment. They may turn out to be some of the most important things that we can do aesthetically for the benefit of future generations.

One of the things you do when you study folklore is try to trace things through history. You can see a ballad, for example, being continually refined over periods of time until it becomes a terribly elegant little piece. It represents a lot of human imagination and a lot of what my brother calls "creative forgetting"—where you eliminate the unnecessary and you come out with shining pieces.

I think that as a society we are very wasteful. That is, we have museums to preserve certain pieces, but we don't try to keep the art itself alive. But that is what the Folk Arts Program tries to do. We are not trying to preserve things in glass cases; we are trying to keep artists going—artists who will continue to practice and continue to refine their art, whatever it is.

Q As some folk art forms die, are new ones coming into being?

The one thing that you learn after you have been in the field for a certain amount of time is that people are always burying folk arts. I have a friend who says that if a folklorist had been alive at the battle when the Normans invaded England, he would have spent the rest of his life mourning how the great Celtic tradition was destroyed and how we would never have a fine ballad again. We are constantly saying this is the last of this or that, and one does have that feeling a good bit of the time. However, there is kind of a phoenix quality where even when the last thing goes, or the last person who knew how to do something dies, it usually turns out that somebody emerges from the woodwork—someone no one ever knew about. And so the one that you thought was the last didn't turn out to be quite the last.

The other thing that happens is that there is continuous reshaping and developing of new bottles for all that old wine. Sometimes new wine for all those old bottles, too. It works both ways. It is rare to have something that is a completely new invention. I think that is true of art in general. Absolute novelty, absolute newness is rare as hen's teeth. But we do find continuous experimentation and sometimes the coming together of old elements that never happened to meet before. Then all of a sudden you have a new form arising out of several older art forms. That happened in the case of jazz. That happened in the case of the blues. It happened in the case of blue-grass music and Tamburitzan music with the Serbians.

One of the things that has happened with the onslaught of mass communications is that many people have stopped practicing, rehearsing their art. They sort of know how to do it, but they are not very good at it.

Q When you didn't have television, you could whittle at night.

Exactly. Now you can watch the tube. You don't have to sing; you don't have to practice. It's a lot of trouble.

I was giving one of my speeches with my usual rap about how you must go out and fight for your culture and preserve it. I was pointing out that many people in the U.S. are embarrassed that they come from a smaller cultural group that maybe doesn't even speak English; so they let the traditions go because they are not in fashion. A young lady looked at me and said, "You know, Mrs. Hawes, I am not ashamed of being Lithuanian. I think being a Lithuanian is terrific. Lithuanian art is gorgeous. The music is great. I love the embroidery, and the food is marvelous. It just takes so much time to be a Lithuanian." And I had to say, "Well, you've got a point there." Which is, by the way, why food is the last thing to go. You have to cook even if you are carrying an extra job and studying English in night school, so you might as well at least cook Lithuanian.

This is what we have been involved in as much as anything—encouraging people by providing audiences for them. So that they will take the time to practice up and do their art form well.

Q This must be the strategy you call "framing"—going back to the original group and putting folk art in a context that elevates its status within the group.

Right. In that way you will get your people starting to do it again. The other thing that we are doing is to take people out of context, by tours and by media, and to present them to the bigger audience. You have no idea the impact that can have. We need, I think, a very large national touring program, particularly for ethnic groups.

Q You mean on the order of some of the ethnic tours that you have funded already? You are talking about more than taking Louisiana music to French Canadians in New England?

Right. Great big.

Q Like a blockbuster show in a museum?

I think so. I think we are almost up to that point now. I would like to see us do a folk arts train. I think that would be great fun. You could thereby use local people. By now we are getting to know where the folks are. We could come steaming into town, have a nice two or three cars worth of exhibits with crafts, use local musicians mixed in with the ones that we would have on board. This way we could put people on tour for a week. One of our problems in doing tours is that if our people tour two weeks, they use up their whole vacation for the year. And that is hard.

Q You never think about those problems—that most folk artists have other jobs.

They sure do. And they are not about to give them up either. They know too well that this is a fickle business.

We could also do some very exciting things in terms of bringing traditional artists together. We did a small experiment with this last year. We brought together traditional basketmakers from northern California, Alaska, American Samoa, Guam, and Saipan. They came together and they talked to the general public in the afternoon while they were doing their baskets. In the morning they discussed their art and their varying techniques with each other. Out of this will come a traveling exhibition and a book of the observations that they made about basketry and its importance.

I could see a series of such conferences. You see, the fundamental thing that happens at a conference like this is that you begin to understand the aesthetic systems that are involved. And I can see this happening in a great many of our traditional art forms where the underlying aesthetic principles will become clearer to the participants. We need also a conference and some very serious thinking on the changing function of crafts.

Q You mean from functional art to fine art?

Yes. You used to make a basket if you needed to carry something. Now you can get a plastic bucket from the dime store. So why do you want to bother making a basket? That is a lot of work. Now people come along and

Viewpoint:

say, "Make a basket and you can sell it for money." But then the basket becomes a different thing. It becomes an item that has a value on it that the people who made it don't understand. So at that point they begin to think, "Well, if they will buy this thing, it becomes just a way to make money. Then I might as well make it cheap. Or maybe if it doesn't sell, I need to fix it up some way so I can sell it." We have cases of Indian tribes that have sent delegations to San Ildefonso Pueblo to look at the black pottery, and they have come back and painted their own pottery black to try to make it more commercial. And tribes in the South that paint little Indians sleeping, like Mexicans with *sarapes* and hats under cactuses, because they went to the Southwest and they saw them sold in the dime store. You see, the aesthetics become completely messed up when the thing no longer has its initial function.

There are lot of such issues that seem to be national in scope where the Endowment could provide a leadership role or could provide major funding of the kind that would be needed.

This is the first time in American history anybody has seriously tried to preserve the art of small cultural groups. Our normal behavior with small cultures is not to be mean or anything like that. American mass culture does what a friend of mine said was the slogan of his advertising agency: We empty the barrel of content. We make people unhappy with the way they are. Then they will go out and make themselves different and buy our mass-produced stuff because our stuff will make them different. So, artistically speaking, what we have always done in our Western civilization is to say, "Your music isn't as good as our music," and, "We will sell you our music in a convenient package. And your music can learn how to be as good as ours." The same with visual arts.

I am exaggerating, of course, but that basically is what happens. We know how to do that very well. But we don't know how to preserve and defend and protect our market competitors because we have always wanted to wipe them out. So we are learning.

I think that one of the things the National Endowment for the Arts is going to be known for 200 or 300 years from now is that as a federal agency it did something that had never been tried before—to preserve the art forms of various cultures. It is a noble effort and the Arts Endowment is much to be commended for having actually done it and supported it.

Our Town

continued from page 3

service, helping with things like writing grants or sharing materials. We're already something of a coordinating body for our charter members—the Big Island Art Guild, Hilo Community Players, and the Big Island Dance Council—and we want to serve the smaller organizations in the area as well." This need for coordination becomes even more apparent when one considers that the island of Hawaii is 2,400 miles from the mainland and the farthest from Honolulu, the state capital and population center. As part of its charge, the Cultural Council provides an important conduit for information from the State Foundation on Culture and the Arts and other state and federal agencies as well.

On the one hand, the council sees itself as a service organization and an agent for awareness of the arts. Sherrard, for example, is a member of the Hawaii Redevelopment Agency and has introduced important design measures into plans for the business district. On the other hand, the council is a programming body and, as such, has inherited many of the activities of the now defunct City Spirit Program, which started at the University of Hawaii's Center of Continuing Education and Community Services in 1976 with a grant from the Endowment.

"This island has a mix of people," explains Kelly. "There are the Japanese, the haoles or Caucasians, a few Native Hawaiians, Portuguese, Koreans, Filipinos, Puerto Ricans, and Chinese, to mention just the major groups. Some people have been here a long time, although a lot of young people are leaving to go to Oahu and the mainland, while other people have come in the last few years because it's a nice place to live. The council gives them a place to come together, to overcome their differences, and to be proud of what they have right here."

To ease isolation

Traditionally, the arts in America, have been integral to rural life, but in the past decades, as they grew more institutionalized, they became the domain of big cities. Now for the first time in 160 years, the population is growing faster in rural areas than in cities. With this reversed migration come new demands, new expectations of community life, and also new tensions between the known and the untried.

In Macomb and Malone and Hilo and hundreds of other towns across the country, local arts agencies have provided a place where these tensions and demands can be turned into something positive. These groups have demonstrated the importance of creativity and imagination in people's lives, pointed out the beauty in the familiar, forged unlikely alliances, encouraged people to see themselves and others in a new light, created new sources of employment for artists, provided a meeting point for national and local cultures, and built a cause around which people could join together to ease their isolation—and all of this with very limited resources.

These local arts agencies have looked around to find what was most appropriate to their communities. They have worked with established and new arts groups, traditional and experimental artists, and audiences of all ages and levels of sophistication. And within a maze of sometimes rigid guidelines and bureaucracy, they have maintained a vestige of ingenuity, common sense, and self-sufficiency. But they haven't stopped there. They have formed coalitions with segments of their communities which seemed, if not impervious, then at least indifferent to the arts—businesses, governmental bodies, planning boards, chambers of commerce, boards of tourism. Here, as perhaps nowhere else in this country, the arts have been encouraged to grow from roots thrust deep into their native soil, and they have made a difference in the lives of their towns.

As Dean Suycott puts it, "The arts have to be seen as the basic core of human experience. The energy is there, but what you do with that energy affects how it will be exposed. We're not changing people; we're reawakening them."

Nan Levinson is the Arts Endowment's assistant director of State Programs, with responsibility for state-local partnership.

Local Arts Agencies and the Arts Endowment

Last year the National Council on the Arts recommended that the Endowment should support local arts agencies "in a cooperative relationship, a partnership, with state arts agencies." Most Endowment funding reaches local agencies, then, in the form of a basic state agency grant. Over the years states have awarded an average of 10 to 12 percent of their total arts funding to local arts agencies.

In addition, however, the Endowment offers a few funding categories through which local agencies often apply for grants directly. In fiscal 1980 local arts agencies received 114 grants totaling a bit more than $2.4 million from 13 of the agency's 14 Programs. Currently, the Endowment Program most likely to fund local arts programs is Expansion Arts through its City Arts category. With the phase-out of the City Spirit and Community Development grant categories in 1979, the Endowment's total direct funding for local arts declined by approximately 40 percent.

Books

Arts and the States, compiled by Larry Briskin. National Conference of State Legislatures, 1125 17th St., Denver, Colo. 80202. 96 pages, $6.

Arts and the States reports the findings and recommendations of the conference's Arts Task Force—which has evolved into the permanent Arts and the States Committee. Half of the book is devoted to explaining and providing arguments for legislation that states might enact in favor of the arts. These laws deal with percent-for-art in public places, the arts in education, artists' rights, tax legislation (income tax deductions and estate taxes), consumer protection for art purchasers, and state governments' organization of the arts. Arguments offered in support of these actions range from the familiar ("Public art beautifies and humanizes public architecture") to the moderately ingenious ("Allocating one percent for art may not add a full one percent to the building cost. . . . A mural on a wall may be more expensive than a coat of paint, but that wall does have to be finished or painted. . . . A cast cement sculptured wall is usually no more expensive than a flat surfaced wall").

Other chapters describe the various reasons advocates can offer for state support of the arts (including economic impact and popularity in the polls), how some states have increased their arts appropriations, and innovative arts laws in various states (such as Idaho's Immediate Assistance Grants, which provide up to $500 in emergency funds to arts organizations).

The book has an elaborate design, two-color printing throughout, and a number of comprehensive though somewhat eye-befuddling charts.

Partners: *A Practical Guide to Support of the Arts.* Cultural Assistance Center, 330 West 42nd St., New York, N.Y. 10036. 112 pages, illustrated, $8.95 plus $2 for shipping.

Nearly half of all business giving to the arts comes from 970 of America's largest corporations, less than one percent of the total. Probably few of the rest are aware that the Museum of Modern Art offers free admission to all employees of a company that purchases a $6,000 corporate membership, that Polaroid commissions serious photographers to experiment with new equipment and uses the results in ads, or that IBM and Xerox lend expert managers to cultural organizations for as long as a year. These examples of mutually beneficial alliances between arts organizations and businesses are gleaned from the aptly titled *Partners: A Practical Guide to Support of the Arts.*

Partners is a densely packed grab-bag of good ideas, aimed primarily at getting corporations of any size to understand the many ways "they can help cultural organizations and individual artists while at the same time promoting their own interests." For example, the chapter on corporations that match their employees' donations to arts groups explains how businesses decide which employees and which organizations qualify, what limits they have set on matching gifts, and how they arrive at the matching ratio. Matching gift programs are one of the growth areas in philanthropy; four companies offered such programs in 1975 while more than 60 did last year, according to the Business Committee for the Arts.

Other chapters focus on corporate membership programs offered by arts groups; designing a corporate contributions program; volunteers in the arts; donating materials, space, and services; building an art collection; and supporting individual artists. While the Cultural Assistance Center aids New York City's arts organizations—and all the examples in the book are taken from our cultural capital—many of the ideas could be adapted by businesses anywhere in the country.

Partners' universal theme is that a little money spent on the arts can have a large impact, albeit not necessarily an obvious one. Sixty seconds of commercial air time on a television network, the books says, can run $200,000, an amount that would support the New York Philharmonic for a week on the road.

In Art We Trust: *The Board of Trustees in the Performing Arts,* compiled by Robert W. Crawford. Foundation for the Extension and Development of the American Professional Theater, 165 West 46th St., Suite 310, New York, N.Y. 10036. 72 pages, $12.95 plus $1.50 for book-rate mailing, $2.50 for first-class.

"The nature and role of a board remains a mystery to most people, especially those who find themselves at board meetings," writes Frederic B. Vogel, executive director of FEDAPT in his introduction to a book that explains in some detail how an arts organization can develop a more effective, working board. Arts management consultant Robert W. Crawford, who put this guide together, intermixes bits of his own pithy advice on selecting board members, structuring committees, and defining staff and board functions, with essays by eight experienced arts managers and board members.

In Art We Trust is particularly illuminating on such sticky points as why prospective board members must be told exactly what is expected of them when they join, why picking a celebrity often means a wasted board seat, and why having a rotation-off policy is important. Much of the advice is common sensical, but clearly needed in the arts world, where it is not so unusual for board members to be nominated before anyone finds out whether they are interested.

Cable Television and the Performing Arts, edited by Kirsten Beck. New York University School of the Arts, 111 Second Ave. New York, N.Y. 10003. 83 pages, $5.

In June last year New York University's School of the Arts held a timely conference on cable television and its potential for expanding audiences and revenues in the performing arts. Far more than most conference proceedings, these three days of discussion make fascinating reading because they show performing arts professionals questioning the cable heavyweights—vice presidents from CBS Cable, Warner Amex, ABC Video Enterprises, RCTV, Home Box Office, and the like.

For years cable's many channels have held out the hope of commercially targeting small numbers of viewers, thus diminishing the power of the mass audience so cherished by the television networks. "Programs on commercial television with an audience of 20 million are considered failures," said Les Brown, editor-in-chief of the cable magazine, *Channels,* in his keynote address. "Twenty million people would fill a Broadway theater to capacity for eight performances a week for 50 years."

Those numbers, with their promise of ballooning earned income, show why cable is so alluring to arts organizations. Most of the arts managers, however, must have come away a bit disillusioned by different sets of numbers that came out in the discussions—figures on the relatively few deals worked out at the time and the relatively small amount of income returned to arts groups.

Most instructive, perhaps, was the mental stance toward culture naturally assumed by many of the cable executives; they tend to see the arts as a particularly upscale form of software, and not much more than that. "We want a soft approach to programming," Jack Healy, ABC's vice president for product development and acquisition, told the conference. "'Cultural programming' has turned people off. ABC wants to show how entertaining the arts are. Our material would not have lasted for so long if it weren't very entertaining, and that is what we want to show.

"One of the devices we use is theme weeks; a recent one was on Vienna, City of Genius. This provides an informational framework in which to present the cultural materials. We are not satisfied with our programs yet; we are not sure we have reached the right degree of softness of presentation." Hmm.

Around the Endowment

Budget Details for '82; Forecast for '83

In the end, after a long and somewhat unpredictable appropriations process, the Arts Endowment received a total budget of $143,040,000 for the current fiscal year—$103,330,000 in program funds; $14,400,000 in challenge grant funds; $14,400,000 in the Treasury Fund; and $10,910,000 in administrative funds. The chart below shows the Program-by-Program allocation of these funds. The Programs reduced the most when the Endowment made plans for coping with a smaller appropriation have had most of their funding restored. These include Advancement Grants, Artists in Education, Fellows, International, Research, and Special Constituencies.

Hardly had fiscal '82's saga ended, however, when the budget process began for fiscal '83. On February 8, President Reagan sent his 1983 budget message to Congress requesting for the Arts Endowment a total of $100,875,000—$69,756,000 in program funds; $7,364,000 in challenge grant funds; $11,155,000 for the Treasury Fund; and $12,600,000 in administrative funds. This request exceeds the original $94 million planning level established by the Office of Management and Budget.

"The goal of President Reagan's budget is an improved economy, and with an improved economy the arts will benefit along with every other sector of our society," comments Endowment Chairman Frank Hodsoll on the '83 budget proposal. "All discretionary programs were subject to federal budget cuts with an eye to many needs. We are grateful that the Endowment's budget came in at a slightly higher level than was proposed last year for fiscal 1983, and was one of the few domestic programs to so benefit.

"In a time of economic constraints at all levels, we are seeking to channel funds in ways that will nurture a stronger, more viable federal-private partnership to secure the best of America's arts today and for the generations to come."

The 1983 column on the chart shows how the Endowment would distribute the funds by Program. Advancement Grants and the International Program would be zeroed, and Research and Special Constituencies would be reduced sharply. The Artists in Education Program, however, would receive a reduction approximately proportional to the general budget reduction.

This plan is tentative, however, because the '83 budget must still go through the complicated Congressional appropriations process. Though no one expects an unusual delay in completing the '83 budget, the legislative process requires that a number of steps be taken before determining a final figure.

In the next two months, both Houses of Congress will hold subcommittee appropriations hearings, at which the Endowment will justify the proposed budget. The bill moves from subcommittee to full committee and then to a vote on the floors of, first, the House of Representatives and then the Senate. If the two bills do not agree, a conference committee of the two houses must reconcile the differences and win the whole Congress's approval of the agreed-upon version. Only then does the bill go to the President for his signature. If all goes as it should, the President will be able to sign the bill by September 30, in time for the beginning of the '83 fiscal year.

Congress will also soon be considering legislation that changes the make-up and purpose of the Federal Council on the Arts and Humanities, a body that has been solely concerned with coordinating the federal government's various activities that have a bearing on the arts and humanities.

The new legislation changes the Federal Council into the President's Council on the Arts and Humanities, which will include 15 private citizens as well as those members of the Federal Council whose agencies have direct involvement with the arts or humanities. (These are the Chairmen of the Arts and Humanities Endowments; the Secretaries of Education and the Interior; the Librarian of Congress; the Secretary of the Smithsonian; the Administrator of General Services; and the directors of the National Gallery of Art, the Institute of Museum Services, and the International Communication Agency.)

The mission of the new Council is primarily to stimulate private-sector support for the arts and humanities. Although the draft of the legislation had not been approved by the Office of Management and Budget at this writing, the House of Representatives had tentatively scheduled a hearing on it for March 11 in anticipation of an OMB okay.

Allocations by Program

($ in thousands)	FY 1982 (Actual)	FY 1983 (Requested)
Advancement	960	-0-
Artists in Education	4,872	3,333
Dance	8,152	5,699
Design Arts	4,595	3,132
Expansion Arts	7,215	5,307
Fellows (Management)	97	100
Folk Arts	2,716	2,334
Inter-Arts	4,307	2,634
International	121	-0-
Literature	4,317	3,630
Media Arts	10,207	6,247
Museums	11,331	7,643
Music	14,204	9,651
Opera-Musical Theater	5,601	3,964
Regional Representatives	930	900
Research	485	150
Special Constituencies	242	100
State Programs	21,286	14,528
Theater	9,531	6,487
Visual Arts	6,561	5,072
Subtotal	117,730	80,911
Challenge Grants	14,400	7,364
Total for Programming	132,130	88,275
Administrative Funds	10,910	12,600
Total Budget	143,040	100,875

New Personnel

Marvin Liebman has been named director of the Arts Endowment's Public Affairs Office, a new division that consolidates the press, publications, and public information branches of the agency.

Marvin Liebman

Liebman, 58, was formerly president of his own public relations and fund-raising firm in New York. From 1968 to 1975, as managing director of Sedgemoor Productions in London, he produced eight West End plays and four films.

Writer Frank Conroy, who has been teaching his craft at the Massachusetts Institute of Technology, is the new director of the Endowment's Literature Program. Best known for *Stop-Time*, a 1967 memoir nominated for the National Book Award, Conroy also publishes music and literary criticism and writes occasional pieces for *The New Yorker's* "Talk of the Town." In addition, he has been Delacorte Press's special fiction editor and has worked as a professional jazz pianist for the past fifteen years. Conroy succeeds David Wilk, who left the Literature Program last November to establish a book distributing company in East Hampton, Connecticut.

Earlier in his term, Endowment Chairman Frank Hodsoll appointed Kate Moore as his special assistant. Like Hodsoll, Moore came to the Endowment directly from the White House, where she served as special assistant to Chief of Staff James Baker. A graduate of Yale and Stanford's Graduate School of Business, Moore worked as sales and promotion manager for Bellerophon Books in San Francisco, then as a marketing manager for General Foods' Post Cereals in New York. Just before joining the White House staff, she served as media coordinator for the Reagan-Bush Committee.

photo: Stephen Sinclair

Kate Moore

Endowment Distributes Added Funding

As a result of the Arts Endowment's unexpectedly large budget this year, seven Programs have added funding onto grants already given or, in some cases, have made grants to applicants that would have been rejected under a smaller budget.

The unusual situation arose when Congress in December last year approved a fiscal 1982 appropriation of $143 million for the Endowment, instead of the $88 million proposed by the Reagan Administration. However, many Endowment panels, meeting during the spring and summer months, had to make grant decisions under the assumption that the $88 million budget would limit the funding available.

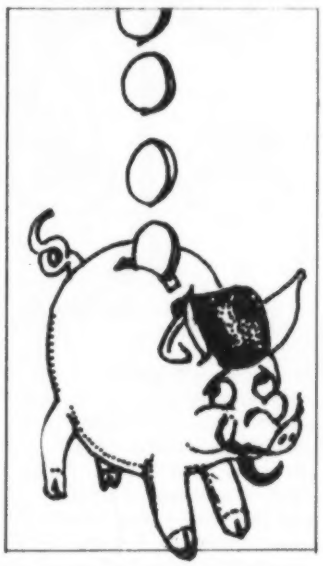
In general, each Program has followed the dictates of its panels to work out its own system for distributing the extra dollars. Under the Grants to Dance Companies category, for example, the panel had agreed on a contingency list indicating which applicants were to receive additional funds if they became available. That system resulted in 11 new grants to dance companies, totaling about $90,000, and a total of $273,000 added to 58 grantees on the original list. These amendments do not take the form of a straight percentage addition to each grant, but rather, the amounts reflect the panel's specific decision about each dance company.

Panels for three other Dance grant categories—Dance Touring Program: Small Companies, Dance/Film/Video, and Grants to Dance Presenters—did not draw up specific contingency lists. Instead, at its December meeting, the Dance Policy Panel directed the staff to go back to the numerical rankings of applicants the grants panels had agreed upon at their earlier meetings and distribute extra money in proportion to the rating for each applicant. Under the Dance Touring Program, this meant that nine companies not originally included for the '81–'82 DTP would receive grants to cover at least two weeks of touring and that the grants of 15 other companies would be amended to provide additional weeks on the road.

With a few exceptions, the funding amounts for each grant category are proportionately scaled down from the Endowment's fiscal 1981 budget of $158.6 million.

Other Endowment grant categories receiving a substantial infusion of "new" '82 funds are:

- Expansion Arts—Expansion Arts Organizations;
- Inter-Arts—Presenting Organizations, Services to Presenting Organizations, Consolidated Applications;
- Media Arts—Media Arts Centers, Film/Video Exhibitions, Services to the Field;
- Museums—Special Exhibitions;
- Music—Jazz;
- Opera-Musical Theater—Professional Companies, Regional Touring, Services to the Art;
- Theater—Intermediate Professional Theater Companies.



Presenters Eligible for Artists' Fee Support

Presenting organizations may apply to the Inter-Arts Program for grants to cover artists' fees, according to the Inter-Arts Program's fiscal 1983 application guidelines approved by the National Council on the Arts February 6.

In the past interdisciplinary presenters could apply to Inter-Arts only for project grants to improve their administrative capabilities or increase the size of their audiences, but not to pay touring performers, although these fees normally make up 25 to 50 percent of a presenter's total budget.

Because of the need to allow presenters the greatest flexibility in these tough economic times, the Inter-Arts Policy Panel had recommended that the prohibition on artists' fees be dropped and that presenters be allowed to apply to Inter-Arts for the full range of their institutional costs, Panel Chairman Reynold Levy, the director of the 92nd St. YM-YWHA in New York, told the Council. Levy added, however, that the panel did not expect to receive a higher level of funding for the grant category at this time.

In the Council discussion that followed, Willard Boyd argued for the change because the added flexibility "will allow us to get the most for the least dollars, and it will also get money to individual artists, something a lot of us on the Council are concerned about now."

Council member Norman Champ raised the question of whether a presenting organization would be able to "double-dip"—get a grant through Inter-Arts that would include fee support and gain the added advantage of booking a performing group on a tour funded by a discipline Program.

Levy pointed out that since the Presenting Organizations Panel meets late in the fall, it would know about support recommended by other Endowment panels. "Another point to remember is that a double-dip now may represent in actual dollars what one dip did three years ago," he said, citing figures that showed Endowment-wide support for presenters will drop from $8 million in fiscal 1980 to a projected $3.5 million in fiscal '83, with the phase-out of the Dance Touring Program and other shifts in Program priorities.

On the question of whether a panel of presenters would be qualified to make decisions on artistic quality in different disciplines, Levy said: "Presenters reach artistic judgments every day. That's our *raison d'etre*."

The Council then voted to accept the revised guidelines and the change in policy on fees with one "no" vote and two abstentions.

Other significant, but less controversial, changes in the '83 guidelines are:

- Review criteria for Presenting Organizations will weigh heavily the applicant's willingness to take risks to advance the

art form or the cause of artistic growth in his own community and the presenter's ability to attract diverse audiences.

- United fund-raising drives will no longer be excluded from support. The previous wording had caused confusion among some consortia of presenters about their eligibility; the panel actually wants to encourage consortia because they can potentially cut touring costs.
- Under the Interdisciplinary Arts Projects category, the panel wants to emphasize the creation and production of original works that cut across lines of the traditional arts disciplines. At the same time, it will continue to fund special events that have national or regional significance and some model projects.
- In the Services to the Field category, the new guidelines list several types of model project as a priority for funding: developing new sources of financial or volunteer support for the arts; disseminating information to artists and arts administrators; increasing management skills in developing arts institutions; and developing innovative, cost-cutting business practices. The panel will also review applicants that have previously received a grant to see whether support from sources outside the Endowment is increasing.
- All categories will emphasize that to be funded, the art in question must have the potential of national or regional significance.

Next Steps for Challenge Grants

The Arts Endowment has worked out the review process for distributing the $14.4 million Congress has made available in fiscal 1982 for the fifth round of challenge grants. Over the next six months, the new Hodsoll administration will also evaluate the role of challenge grants in the agency's overall grant-making plans.

In the current fiscal year a total of 203 arts groups that have not previously received a challenge grant applied for nearly $53 million in challenge funding. In February Richard Sommerfeld, an arts management consultant operating under a contract with the Endowment, began his evaluation of the applicants' fund-raising and management capabilities. Between March 24 and June 25, panels in the Endowment's various discipline Programs will review the challenge applicants in their own fields. The National Council on the Arts will review the panels' recommendations and make the final grant decisions at its meeting at the end of July. Announcement of 1982 challenge grants is expected by September 1.

The key unresolved question as this review process begins is whether there is enough artistic quality among this group of applicants to justify spending the $14.4 million available. The question arises because in its five-year history, the Program has given out challenge grants to 425 arts organizations, none of which are eligible, at this point, for a second grant. Clearly, there is a limited number of arts groups that can meet the Program's stringent requirements for management, fund-raising, and artistic excellence.

The National Council at its February meeting heard a discussion of the Endowment's plans for the future of challenge grants. "The biggest issue is how to build on the success of the Challenge Grants Program," said its Director Elizabeth Weil. "Over the next few months, I will be having discussions with previous challenge grantees, rejected applicants, corporate donors, foundations, and arts board members in cities like San Francisco, New York, Chicago, Seattle, and Minneapolis." Weil also expects to use the Endowment's regional representatives in their areas to ask basic questions designed to help reshape the Program.

This inquiry goes to the heart of how the Endowment can best support arts institutions. "Challenge grants have been quite extraordinary in leveraging money from the private sector, often leading to a match of eight, nine, or ten to one," Endowment Chairman Frank Hodsoll told the Council. "Challenge grants or any of the variations are really ways to help arts institutions move forward. They have generally helped large institutions. Within the agency's overall pot of funding for these institutions, we're looking at a number of techniques for helping them."

Later, in the context of a discussion of whether the Treasury Fund should be phased out, Hodsoll added, "The question we'll be asking is: If there's a limit on Endowment funding, what kind of grant helps you most? Would you rather receive a challenge grant or a regular Program grant?"

Among the other big questions Weil and the regional representatives will ask are:

- What changes might give a second challenge grant a fresh look to appeal to donors?
- Should the uses of challenge grants be expanded? (Council member Martin Friedman suggested that challenge grants be used for long-range programs such as a museum's effort to establish a print collection).
- Is the Advancement Program an effective way to get the benefits of challenge grants to small arts groups? Should it be extended beyond the grantees of the Expansion Arts Program?
- Should earned income count in meeting matching requirements? Should the required three-to-one match be changed?
- Is the standard three-year period the right length of time for a challenge grant?
- Should the Endowment consider the impact of several challenge grants in one city? Should the Endowment consult with potential funders before giving challenge grants?

Once answers to these sorts of questions are collected, the Council will have a full discussion of the future of challenge grants, most likely at its July 30–August 1 meeting.

National Council on the Arts

Kurt Herbert Adler
Opera Company Director/Conductor

Margo Albert
Performer/Arts Administrator

Martina Arroyo
Concert and Opera Singer

Thomas P. Bergin
Educator

Theodore Bikel
Actor/Folk Singer

Willard L. Boyd
University President

Norman B. Champ, Jr.
Arts Patron/Trustee

Maureene Dees
Community Theater Director

J. C. Dickinson, Jr.
Museum Director

William H. Eells
Arts Patron/Trustee

Martin Friedman
Museum Director

Arthur I. Jacobs
Arts Patron/Trustee

Robert Joffrey
Ballet Company Director/Choreographer

Jacob Lawrence
Painter

Erich Leinsdorf
Conductor

Bernard Blas Lopez
State Arts Agency Director

Toni Morrison
Author/Editor

I. M. Pei
Architect

Harold Prince
Director/Producer

Lida Rogers
State Arts Agency Director

James Rosenquist
Painter

Franklin Schaffner
Film Director

Robert Shaw
Conductor

Geraldine Stutz
Corporate Executive/Fashion Leader

Jessie A. Woods
Arts Administrator

Rosalind Wiener Wyman
Arts Patron/Administrator

From the Council

by Stephen Sinclair

Franklin Schaffner, Film Director

Ever since *Patton*—the epic film that proved that big-budget Hollywood movies (a war movie at that) can be both emotionally involving and intellectually stimulating—won the "Best Picture" Oscar for 1971, Franklin Schaffner has become familiar to moviegoers as the maker of sumptuous, well-written, and well-acted films like *Nicholas and Alexandra, Papillon,* and *Islands in the Stream.* His current project is something of a departure for him—a comedy called *Yes, Giorgio* starring Luciano Pavarotti. He hopes that the September premiere of the film will be held for the benefit of his current favorite charity, the American Film Institute's building fund—a campaign to convert the buildings of the new campus of *AFI* 's Center for Advanced Film Studies in Los Angeles.

Schaffner, 59, began his career before "film studies" entered the catalogue of legitimate academic disciplines. As a student at Franklin and Marshall College, he studied government with the intention of entering law school. World War II interfered with his plans, however, and after four years in the Navy, he decided to forego the lengthy process of legal training. Instead, through what he describes as a "complete fluke," he landed a job as an assistant director with the *March of Time.*

"After I'd been there about a year," Schaffner recalls, "I heard that the man in charge of everything except music and drama—meaning mainly news, sports, and public affairs—at the infant CBS-TV network in New York was looking for a director. I got myself hired—even though I'd never even seen a television camera." It took only nine months— long enough for Schaffner to handle the first television coverage of political conventions—before he was invited to direct drama. From 1948 to 1961, he worked on programs like *Playhouse 90, Studio One,* and *DuPont Show of the Week,* directing such memorable TV plays as *The Caine Mutiny Court-Martial* and *Twelve Angry Men.*

By 1962, however, Schaffner, like many of his contemporaries in TV, realized that a television era was coming to an end. "Hollywood had become the production center," he says. "The content of the shows changed radically. That golden-aged house of cards came tumbling down because the live dramas became very chancy commercial investments for television. And the remaining ones were becoming very imitative of Hollywood. We all became anxious to make a switch." When asked to direct *The Stripper,* a 1962 film adaptation of William Inge's *A Loss of Roses,* a play about an aging stripper who falls in love with a younger man, Schaffner's Hollywood career was launched. The big commercial success of *Planet of the Apes* in 1968 led to the major films of recent years.

Though he has now reached the pinnacle of his profession, Schaffner still feels a kinship with today's struggling media artists. "The truth is I share the same basic problem that the independent filmmaker has," Schaffner says. "Every artist—if I may use that term—creates, up to a point, for his own satisfaction. But, like it or not, a point comes where you have to find an audience. And doing that is in its own way as difficult for commercial filmmakers as for independents. They cannot get distribution. We usually can get distributed, but we're facing an economic emergency in which those who finance and distribute movies don't know how to gross the $45 million they need today to break even on an average film. We no longer know where the audience is, who the audience is, or what the audience wants. One can quarrel that these questions shouldn't be asked, that the so-called product ought to be made on its own merit, but that's a difficult position to defend when somebody's investing that much money. The situation has become what some of us suspected all along—that making this kind of film is probably the greatest artistic and economic risk you can take."

The use of television sales as a financial cushion comforts Schaffner not at all. "Even pay-cable television, which at least doesn't suffer from censorship and isn't run by the clock, has the basic problem: that the material is being delivered to a medium for which it was not intended. I'm not the first to observe it, but it bears repeating that what you see in your living room with the lights on, with distractions all around, with imperfect sound and an imperfect picture cannot in any sense develop the same emotional and indeed intellectual response that you can enjoy sitting with hundreds of people in a darkened house with a much larger screen. It's like reading a lavish edition of Shakespeare on microfilm—you can't feel the page or get a sense of the craft that went into the making of the object."

Schaffner's own craftsmanship—requiring, for example, that a set for the recent *Sphinx* duplicate exactly Tutankhamen's burial room—has earned him special renown in the film community—as has his willingness to shoot films overseas for the sake of authenticity and cutting costs. He has made films not only in Egypt but in Hungary, Bulgaria, Portugal, and Jamaica.

He was a natural, therefore, to chair the National Council's International Committee, which works with the Endowment's International Program and the International Communication Agency (ICA) in choosing arts programs that the U.S. sends to other countries. He admits that the National Council has had its misgivings about working with ICA in the past. "The Endowment is a bipartisan, non-political body," he explains. "The ICA emphatically is not. Each Presidential Administration has given different dictates to that agency. I think we are now coming to understand one another to a far greater extent than we did two or three years ago. When we do cooperate effectively, we can do enormous good."

Schaffner cites as an example of ideal cooperation a tour that director Sidney Lumet (*Long Day's Journey into Night, The Pawnbroker, Serpico, Prince of the City*) took to Poland, Czechoslovakia, and Hungary last fall. "He arrived in these countries on the last day of a retrospective of his films and talked for hours to filmmakers, government officials, and private citizens about his work," Schaffner reports. "It was greeted with wild enthusiasm. The Endowment could not have afforded this kind of project, but we were able to play a role by helping the ICA choose who would be appropriate for this tour in terms of his work, his stature as an artist, and his personality."

In recent months, Schaffner served as a member of the Presidential Task Force on the Arts and Humanities. At the task force meetings he observed a "remarkable educational process that transformed attitudes toward the Endowments so radically that those who may have considered dismantling these agencies at first ended up confirming their value and necessity."

Schaffner disclaims any personal responsibility for changing the minds of other task force members, saying, "I'm sure a certain amount of private conversation went on. But it was the information provided by the Endowment staff and members of the Council—and the open attitude of the Endowment toward the task force—that allowed its members to reach the proper conclusions."

It troubles Schaffner, however, that so much education was needed—that the Endowment continues to be largely unknown around the country. "If I were to walk down the alley-way beside my office at MGM and ask ten film editors about the Endowment, they wouldn't know what I was talking about. This lack of recognition makes it very difficult for the Endowment to play the role of advocate for the arts. We need more identification, promotion, and marketing. Otherwise, whenever the agency becomes involved in controversy—which is bound to happen—the same old people will have to come forward and defend it, maybe even beg for its existence. That is wrong because what the Endowment does affects all of us—the hardhat down the block and the guy tilling the field as well as those of us working in the arts. We all have a stake in it."

Panel Report

Artists in Education

Artist Residency Grants
(Grants to state arts agencies to place professional artists in a variety of educational settings, including elementary and secondary schools, colleges and universities, and cultural and community institutions. Reviewed: 56 applications requesting $5,126,766. Recommended: 51 grants totaling $3,998,270.)

The panel evaluated the applicants in the light of many criteria, including:

- the priority the state arts agency places on the program;
- the funding commitment at the state and local levels (the applicants proposed to match the $5 million they requested with a total of nearly $13 million in cash);
- the procedures for selecting the artists and sites;
- the planning within the state arts agency to ensure thorough preparation for residencies;
- the professional treatment of participating artists.

Since the funding allocation for this category had been reduced from $4.4 million the previous year to $4.1 million, the panel had to work out a procedure for fairly apportioning the cutbacks while making recommendations based on the quality of projects. The first step was to reduce all prior funding levels in proportion to the overall cut, thus establishing a new base level of support. Panelists then rated each application, considering the information in the application and site-visit reports. States below the midpoint in the overall rankings received decreases, based on their scores. The pool of money thus created was added on to the new base amounts of the states above the mid-point.

The panel referred several topics to the Artists in Education Policy Panel for further discussion at its March meeting. The most important are: ways to compare the different methods state and local grantees use to match Endowment dollars; further refinement of the format for site-visit reports; clarification of panel policies on short- and long-term residencies and on the ratio of administrative to program funds in residency projects; and possibilities for multi-year funding.

While Artist Residency Grants in the U.S. territories are among their more prominent arts projects, the panel found it difficult to evaluate the application information from five territories. Consequently, the panel deferred approval of these grants until the March meeting and called for consultations with their arts staffs and formation of an ad hoc committee to assess policies for dealing with the territories.

Panelists were: Jack Stefany (chairman), Juan Carrillo, Charles Clark, Chuck Davis, Ruth Draper, Alan Jabbour, Janet League, Hector Campos-Parsi, Jock Reynolds, Vonnie Sanford, John Scarcelli, Richard Taylor, Robin Tryloff, and Dennis Voss.

Inter-Arts

Interdisciplinary Arts Projects
(Grants for the creation of interdisciplinary work or for projects of national or regional significance that involve at least two art forms. Reviewed: 111 applications requesting $2,292,000. Recommended: 50 grants totaling $464,680.)

More than half the funding requests in this round involved collaborations between artists. A special panel subcommittee, which met to review the samples of work submitted, focused primarily on: the quality of each artist's work; artists' familiarity with their collaborators; whether the proposal was for a true collaboration in which one art form would not dominate the finished piece; and whether the application showed thorough planning and clear goals for the project. The full panel placed the highest priority on supporting the creation of original work, but also reaffirmed the guidelines' requirement that projects include plans for presenting the new work to the public.

For applications involving special events, the panel favored supporting only those that had a unique artistic focus and national or at least regional impact—for example, a Greenville, Miss., festival called "The Time Has Come," which highlights the contribution of the town's musicians, writers, and artists to Southern culture. Consequently, the panel tended to reject annual municipal arts festivals. The panelists discussed whether any project funded previously should receive continued support; they decided that a few projects of outstanding quality that make a major contribution to the field should not be restricted to one-year support, citing the Chicago Museum of Contemporary Art's New Music America Festival as an example.

Questions about funding performance art and contemporary artists' series also arose. The panel concluded that while these projects should not be a high priority, they should not be excluded from funding because the work is interdisciplinary. The panel did want to encourage presenting experimental artists in parts of the country with little exposure to avant-garde art.

Panelists were: Robert Fitzpatrick (chairman), Sally Banes, Lee Breuer, Laura Dean, Anne Focke, Carmen Moore, Al Nodal, Richard Oldenburg, Michael Palmer, Nigel Redden, Theodore Striggles, and Steina Vasulka.

Literature

Assistance to Literary Magazines
(Grants to help literary magazines publish and distribute contemporary creative literature. Received: 95 applications requesting $484,086. Recommended: 60 grants totaling $325,242.)

Although there were 16 percent fewer applications this year than last (apparently because of uncertainty about the Endowment's budget), panelists, as always, found themselves confronted with more worthy applications than they could support. The factors the panel considered in choosing grantees were: the literary quality of sample issues, the editorial standards and editorial focus of each magazine, relative stages of development, the potential effectiveness of the proposed project, and the uses of previous grants.

Due to the soaring costs of postage, printing, and paper, the average amount requested was higher this year than last. Panelists carefully considered applicants' plans to use Endowment funds as a source of financial leverage in the private sector. Accordingly, applicants' plans for the distribution and promotion of volumes were carefully weighed against the realities of the literary marketplace.

Assistance to Small Presses
(Grants to help literary small presses publish and distribute volumes of poetry, fiction, plays, and other creative prose. Received: 76 applications requesting $712,365. Recommended: 38 grants totaling $376,080.)

Many of the patterns in the Literary Magazine sub-category were evident among Small Press applications as well. Panelists noticed that while the number of applications had fallen off by 25 percent, the average request was higher than last year (again due to escalating costs of production). Since applicants also were careful to request amounts reasonably tailored to meet their needs, the panel was able to continue the policy of funding projects at the amount requested or not at all. And, as with the magazine sub-category, the Panel was able to support presses offering plans to publish high-quality literary translations.

The panel scrutinized each applicant's plans to promote and distribute its volumes, noting particulary those that make effective use of the existing distribution network afforded by libraries, bookstores, jobbers, regional distributors, book fairs, and reading circuits. Although more than half the applications came from

New York and California, a number of presses that the panel recommended came from states with small populations of artists.

Panelists who attended the Literary Publishing meeting were: Doris Betts (chairman), Janet Bailey, Frank Chin, Jayne Cortez, William Gass, Michael Harper, Josephine Jacobsen, Paul Metcalf, Thomas Sanchez, and Ines Tovar.

Media Arts

Radio Projects
(Grants to radio organizations and individual producers for developing new programs or series and for supporting workshops, residencies, and services to the field. Reviewed: 117 applications requesting $2,675,000. Recommended: 52 grants totaling $515,000.)

This was the first year all applications involving radio were reviewed by a single panel. Previously, many applicants were considered under Media Arts' general grant categories.

An application from National Public Radio—a request for $200,000 to fund a five-hour Sunday afternoon arts magazine—raised a key issue: Would a large grant for this ambitious series skew the Program's funding too far away from local stations and independent producers? Or, would major support for the new show increase opportunities in the radio field as a whole?

The panel agreed that the planned *Sunday Show*, scheduled to go on the air in April with a mix of live performances, interviews, commentary, and news, has great potential for introducing artistic matters to the public. Panelists, however, wanted to be sure that the arts coverage would not be weighted too heavily in favor of one art form or one group of artists or activities in the Washington-New York-Boston corridor.

Upon learning that a leading independent radio producer, David Ossman, had been hired to head the show, the panel recommended that the Endowment support the project up to the full $200,000 request. Given the budgetary facts of the life, however, the panel felt the Media Arts portion should be no more than $40,000 and that other Endowment Programs should consider funding aspects of the program that cover their fields. A further stipulation was that National Public Radio use Media Arts funding only to acquire independently produced work.

The panel was also concerned about a dropoff in applications from minority producers. Because of reduced travel funding, the staff's contact with the field had been cut in the past year. Many people apparently did not apply because they assumed a reduced Endowment budget would reduce their chances of funding. Since the panel felt that contact with Endowment staff is especially important for minority producers, it recommended increased travel funds, if possible.

Finally, the panelists grappled with questions of how to pigeonhole the latest artistic experiments in sound. Applications involving voice simulation or computer-assisted composition, for example, seem to reside in a nether realm, somewhere beyond radio, literature, and music. Should the same panel, then, judge applications as diverse as a national chamber music radio series and an audio art installation intended for a museum?

The panel concluded that these problems of definition will sort themselves out as the art form develops, but that it is still too early for a separate review panel. It suggested that at some future time a group involving the Radio Panel, the New Music Performance Panel, and the Literature Panel, should discuss this issue.

Panelists were: Isabel Alegria, David Creagh, Al Pryor, and David Taylor.

Music

Chorus
(Grants to professional choruses and other independent and orchestra choruses. Reviewed: 103 applications requesting $1,167,440. Recommended: 81 grants totaling $433,220.)

The panelists recommended several changes in the current application guidelines. Among those to be added to the Chorus Program's fiscal 1983 guidelines are:

- Independent and orchestra choruses may not use their singers' dues as part of the match for an Endowment grant.
- Organizations with annual budgets of more than $50,000 must submit audited financial statements. An organization of this size, the panel reasoned, should be able to afford an audit, which would give a much clearer picture of the group's financial status.
- Applicants requesting funds to pay section leaders must submit biographies of the section leaders with the application. Since the payment of section leaders is often a chorus's first step from amateur to professional status, the panel wants to encourage the employment of professionally trained and qualified singers in these slots.
- Applications for grants to improve the salaries of the conductor or accompanist must specify the present and projected salaries.

Also, in an effort to encourage more applications from minority groups, the panel plans to canvass chorus service organizations about their minority members.

Panelists were: Margaret Hawkins and Richard Westenburg (co-chairmen), Betty Baisch, Robert DeCormier, Louis Magor, Albert Morales-McNeil, Royce Saltzman, Gregg Smith, Dale Warland, and Wendell Whalum.

Orchestra
(Grants to chamber and symphony orchestras for artistic and administrative activities. Received: 173 applications requesting $13,928,000. Recommended: 154 grants totaling $8,712,000.)

The panel assessed applications on the basis of recordings and site visits as well as literature such as season brochures, financial statements, and five-year plans. Repeatedly, the panel expressed uneasiness about the quality of performance, lack of American music in programs, escalating deficits, and falling attendance. Panelists also worried about the emphasis some orchestras have been placing on pops repertoire.

The panel divided on the question of grant amounts to be awarded to orchestras. Some panelists believed that grant levels should not be based on support given in the previous year, but most of the panel felt that such a serious policy shift toward the major orchestras would have to await another meeting where evaluation procedures and new ground rules could be considered free of the pressing task of evaluating applications. Such a meeting was scheduled for June.

In the case of orchestras with budgets of under $2 million, however, the panel decided not to consider the previous year's support in determining grant amounts. The earlier system of relying on previous-year grant amounts had prompted numerous inquiries because its inflexibility to changes in the field had resulted in quite unequal grants to comparable orchestras. This year grants to the smaller orchestras were therefore based solely on the strength of the application before the panel and its supporting information.

Panelists were: Thomas Morris (chairman), Frederick Zenone, Arthur Cohn, Karen Dobbs, Ernest Fleischmann, James DePriest, Judith Rapanos, Henry Shaw, Ruth Spero, and Beatrice Vradenburg.

Opera-Musical Theater

New American Works
(Grants to encourage the creation, development, rehearsal, and production of contemporary American opera and musical theater works. Reviewed: 37 applications requesting more than $885,000. Recommended: 19 applications totaling $327,500.)

An important part of application review is listening to samples of the works to be produced or of previous works by the creators. The panel divided into three subgroups to concentrate upon examining scores, libretti, and scripts, listen to recordings, and view video cassettes.

In addition, each individual panelist received several applications for in-depth review of such factors as on-site evaluation reports, audited statements, and resumes of staff and creative artists involved in the project.

Following the report of panelists on these factors, the sub-

Panel Report

continued

groups reported their findings on artistic merit and recommended either funding or rejection for the applications; the full panel then voted upon these recommendations.

A particular problem, the panel felt, is that applications must be submitted a year before projects are to begin; frequently applicant organizations have little material that represents the projects for which they are applying. Panelists must then fall back on evaluating criteria other than the quality of the work itself—criteria such as the reputation of the sponsoring organization or of the creative artists involved. While these factors are important, the panel felt that more complete and specific samples of the works themselves would be desirable.

Special Opera-Musical Theater Projects
(Grants to organizations or individuals for innovative projects that enhance the future of opera and can be used as models by the field. Reviewed: 16 applications requesting more than $530,000. Recommended: 5 grants totaling $72,975.)

A number of applications requested what is essentially "front money"—start-up costs for separate operetta or musical theater components designed to increase the company's earned-income ratio. To the extent that these projects involved commercially oriented ventures, the panel did not feel that they were an appropriate use of Endowment funds. The idea of increasing a company's financial base, however, was lauded by the panel. The panel formally expressed its hope that the Council and the Endowment will consider the possibility of establishing low-interest loans to meet this kind of need.

Producers' Grants
(Fellowships to individual producers for the creation or development of works through laboratory or workshop activities. Reviewed: 14 applications requesting more than $230,000. Recommended: 6 grants totaling $56,000.)

The 1980 policy panel had recommended that a consultant be hired to conduct interviews with applicants. This consultant, composer and producer Charles Strouse, met with each applicant, evaluated his ability as a producer, and examined tapes, scores, and libretti of the creative artists who were to participate in the project. Strouse's recommendations were considered important in the panel's review process.

The first round of applications in this new category raised a number of issues:

- In addition to applications from established producers, the Program received a number of applications from creative artists who wish to produce their own works. The panel questions whether directors, composers, and librettists with little experience as producers should be considered in this category.
- The influx of applications from performance artists generated discussion as to whether this type of activity falls within the scope of opera and musical theater.
- The panel expressed concern about the geographic distribution of the applications (10 of 14 applications came from New York City residents) and expressed the hope that a way will be found to encourage applications from other parts of the country.
- The panel discussed how to interpret this sentence from the guidelines: "In some instances ... assistance may be provided for developing revivals of existing work." Should the panel recommend funding translations of foreign works? Should it fund only revivals of rarely performed works? Is some degree of revision or adaptation necessary, or should the revival be a recreation of the original production? The panel planned to refer these questions to the policy panel for further discussion.

Panelists for the above Opera-Musical Theater categories were: Robert Herman (chairman), H. Wesley Balk, Robert Darling, Irene Gubrud, Robert Holton, John Kander, Frank Lewin, Mike Malone, Richard Maltby, Michael Price, Jane Remer, Alexis Smith, and Carmen Zapata.

State Programs

Basic State Grants
(Grants to support the activities of the state arts agencies. 56 applications; 55 grants totaling $17,615,000.)

Funding is apportioned among the state arts agencies according to a formula in part dependent on a state's population. In fiscal years like the present one in which the Endowment's overall budget and thus the State Programs' budget have declined, each state's grant will also drop by the same percentage as the cut in the State Programs' funding.

The panel, then, does not set grant amounts, but says yes or no to each state arts agency after reviewing its application. Among the things the panel likes to see when evaluating applications are:

- responsiveness to needs identified in a broadly representative planning process;
- integration of minorities and special constituencies into a state's decision-making process and programs;
- provision for regular evaluation and for public-awareness programs;
- arts advocacy;
- fair decision-making procedures involving peer review.

This was the third year of the Program's multi-year review system, under which states may submit plans covering two or three years. The idea is to encourage states' long-range planning, minimize paperwork, and allow the panel to consider each application in more detail. This year the panel approved twenty-three one-year applications, ten for two years, and three for three years; it also received nineteen updates from states whose plans were approved last year.

The panel rejected one application—from the American Samoa Arts Council—because it did not meet the Program's eligibility requirements and review criteria. At the panel's recommendation, the staff will discuss the reasons for rejection with the American Samoa Arts Council and give it a chance to submit a new application for panel review.

Panelists were: Wallace Richardson (chairman), Mildred Bautista, Stephen Bostic, Robert Canon, William Cook, Beatrice Covington, Wayne Lawson, Betryce Prosterman, E. Ray Scott, Thomas Wolf, and Gerald Yoshitomi.

Visual Arts

Artists' Organizations
(Grants to organizations that assure artists an integral role in policy development and programming and whose primary purpose is to serve the needs of artists, craftsmen, and photographers. Reviewed: 200 applications requesting $3,657,102. Recommended: 147 grants totaling $1,621,397.)

This category represents a consolidation of several former Visual Arts funding categories—Artists' Spaces, Workshops, and portions of Services to the Field and Crafts and Photography Exhibitions. The consolidating effect of this new category has made it possible for the panel to review the overall administrative and fiscal strength, quality of programming, and priorities of each organization. The panel especially took account of how each group matched federal funds. It also looked for evidence that these organizations provide a setting and circumstances in which artists are encouraged to experiment and in which emerging artists' work can be seen and discussed by other artists and the public.

Panelists noted that size and functions of applicants in this category varied widely—from very small, very new organizations with a single function (usually exhibition) to large, well-established groups with diverse programs developed over a period as long as ten years. Panelists agreed that the Visual Arts Program should continue to support all sizes and types of visual arts organizations and that diversity was healthy.

Panelists were: Lyn Blumenthal, Anne Focke, Maren Hassinger, Nathan Lyons, Anita O'Neill, and Ray Pierotti.

Opinion

by Itzhak Perlman

Accessibility—with Dignity

The following remarks are excerpted from an address to the Arts Edge Conference in Pittsburgh, Pa., on Oct. 4, 1981. Itzhak Perlman, one of the world's foremost violinists today, was a childhood victim of polio. Now a forceful spokesman for handicapped persons, Perlman serves on the Arts Advisory Task Force of the Endowment's Office for Special Constituencies.

When I looked over the list of participants in this Arts Edge conference, I realized that all the right people are here—people in the arts, people in design, people in architecture. And I always wanted to talk to you about my favorite subject—the elimination of architectural barriers.

Now, what can I say about architectural barriers that hasn't been said before? I can repeat that without barrier-free access to buildings and grounds that house arts programs, handicapped people are denied the right to participate in our nation's rich cultural resources. I also can say that when you plan a building that houses an opera or a ballet or a theater, you start from the basement, and you go to the ground floor, and you go up as much as you feel is necessary. And I would like to ask you to keep us, the disabled, out of the basement. That's where we sometimes have to go to get in these places—go to the basement, go to the back door, go to the side entrance. The issue is accessibility with dignity. It is not enough just to get into a building. I'd like to get in from the front with everybody else.

The problem is that despite the Endowment's leadership in advocating special provision for people with disabilities in cultural facilities and programs, despite civil rights and strict laws about accessibility, architectural barriers still deny an estimated 30 to 50 million handicapped citizens the right to enjoy and participate in the arts.

I've spoken to several architects, and they have told me about putting up buildings and not realizing until it was too late that these buildings were not really accessible or were only partially accessible. And they said to me, "My God, if we only had known at the blueprint stage, we could have easily done something about it."

This is the point that I'd like to raise about education within the architectural community. Some of you may deny it or tell me that I'm not entirely right, but I don't feel that there is enough basic education to make architecture students aware of the problem of accessibility, or barrier-free design.

photo: Christian Steiner

Now, barrier-free design should not be regarded as a nuisance. It should be an incredible artistic challenge to architects. A lot of people tell me that the bread and butter of an architect is stairs. The minute you have a building that looks a little blah, add a flight of stairs and it achieves absolutely wondrous beauty. I have nothing against stairs as long as there is an alternative way. But not from the back—from the front.

You must have courses in the schools to deal with that—not just workshops. There are a lot of workshops, but you do not learn your ABC's in a workshop. You have to learn to read in the first grade; and then after you learn to read, you have a workshop about writing. Same with architecture. You have to learn the essence of what makes a building accessible. And it should be automatic. It should be as automatic as putting in a fire exit.

I also would like you to embrace the concept of universal design—that is, to make it your aim that everyone may enjoy every part of your facilities.

You see, I believe that it is in your power, ladies and gentlemen, to start a real revolution to change the world—which right now is built mostly for supermen and women who are able to leap tall steps at a single bound and go into narrow spaces with the greatest of ease. And I believe that the disabled people deserve that revolution, because we are a part of society and society is incomplete without us.

I don't think we can wait any longer. We won't wait. The time to do everything is right now. I think that I may sound a little bit aggressive, and I used to be very gentle about this thing. But the older I get, the more stairs I climb, and the more freight elevators I go into, the angrier I get.

And for those of you who worry about the cost, I feel that this is really not an argument. Whatever money is spent today will be returned tomorrow, because [handicapped persons] are an incredible untapped resource.

Order Form *the Cultural Post*

Price: $10.00/year (six issues).
$12.50 foreign.
$2.25 single copy.

Enclosed is $_____ ☐ check, ☐ money order, or charge to my Deposit Account No.

☐☐☐☐☐☐-☐

Order No. _____

To: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402

VISA

master charge

Credit Card Orders Only

Total charges $_____ Fill in boxes below.

Credit Card No. ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Expiration Date Month/Year ☐☐☐☐

Name First, Last

Company name or additional address line

Street address

City State ZIP Code

(or Country)

Please Print or Type

For Office Use Only

	Quantity	Charges
Enclosed		
To be mailed		
Subscriptions		
Postage		
Foreign handling		
MMOB		
OPNR		
UPNS		
Discount		
Refund		

National Endowment for the Arts
Washington, D.C. 20506
Mail Stop 550

Official Business
Penalty for Private Use, $300

Postage and Fees Paid
National Endowment for the Arts

Second Class Mail

Grant Application Deadlines

Dance
(202) 634-6383
March 1
Notification of intent to apply: Grants to Dance Presenters

March 15
Dance Touring Program Coordinating Organizations

April 9
Dance Company Grants

May 1
Dance/Film/Video
General Services to the Field

June 21
Choreographers' Fellowships (including U.S./Japan Fellowship)

July 23
Grants to Dance Presenters

Design Arts
(202) 634-4276
May 25
Design Demonstration
Design Exploration/Research
Design Communication
Senior-Level Sabbatical Fellowships
Individual Project Fellowships
Entering Professional Designer Project Fellowships

Endowment Fellowship Program
(for arts managers)
(202) 634-6380

April 16
Fall Session

Folk Arts
(202) 634-4282

April 1
Application deadline

Inter-Arts
(202)634-6020

June 18
Grants to Presenting Organizations
Services to Presenting Organizations

Literature
(202) 634-6044
March 1
Audience Development: Residencies for Writers

March 29
Fellowships:
Fiction, Other Creative Prose, Translation

For information on Professional Development, contact Literature Program.

Media Arts
(202) 634-6300
May 3
Media Arts Centers
Services to the Field

June 1
Film/Video Exhibition

July 20
Radio Projects

Museums
(202) 634-6164
March 1
Special Exhibitions

June 28
Utilization of Museum Collections
Catalogue
Conservation

Music
(202) 634-6390
May 28
Chamber Music and New Music Performance

June 1
Music Festivals

June 9
Centers for New Music Resources
Services to Composers

June 10
Jazz/Organizations
Jazz/Special Projects

July 1
Music Professional Training
Jazz/Individuals

July 7
Solo Recitalists/Presenters and Career Development Organizations

July 16
Orchestra

Opera-Musical Theater
(202) 634-7144
May 25
Professional Companies
Regional Touring
Producers' Grants
Services to the Art

Theater
(202) 634-6387
March 31
Intermediate Professional Theater Companies
Small Professional Theater Companies
Professional Theater Touring
Services to the Field

May 1
U.S./Japan Fellowship

Visual Arts
(202) 634-1566
March 4
Sculpture Fellowships

April 23
Crafts Fellowships

June 4
Notification of intent to apply: Art in Public Places

June 15
Visual Artists' Organizations

the cultural post

National Endowment for the Arts
Vol. VII No. 6
March/April 1982

The *Cultural Post* is a bimonthly publication of the National Endowment for the Arts, a federal agency established in 1965. Use of funds for printing this publication has been approved by the Office of Management and Budget. Unless it has been copyrighted, material appearing in the *Cultural Post* is in the public domain and may be freely reproduced, though the Endowment appreciates notice and copies for its records.

Editorial communications should be addressed to the Editor, *Cultural Post*, 2401 E St., N.W., Washington, D.C. 20506.

Subscriptions and changes of address should be sent to the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

Chairman
Frank Hodsoll

Director, Publications
Marcia Sartwell

Editor
George Clack

Associate Editor
Stephen Sinclair

Production Assistant
Maury Peacock

Designer
Richard Mathews